DOCUMENT RESUME

ED 348 243 SO 019 969

TITLE	Teaching Music, Grades 7, 8, 9.
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
REPORT NO	Curric-No-00-6500-32; ISBN-88135-606-7
PUB DATE	85
NOTE	167p.; For related document, see SO 019 968.
AVAILABLE FROM	Publication Sales Office, New York City Board of Education, 131 Livingston Street, Room 613, Brooklyn, NY 11201 ($8).
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	Choral Music; Grade 7; Grade 8; Grade 9; *Jazz; Junior High Schools; Latin American Culture; Lesson Plans; Music; *Music Activities; *Music Education; Musicians; North American Culture; Rock Music; Songs; *Vocal Music
IDENTIFIERS	*Classical Music; Folk Music; *Popular Music

ABSTRACT

This curriculum guide has been prepared for use by music specialists in the junior high and intermediate schools in New York City. It also can be used in high schools as a supplement to the required music curriculum. Each unit begins with a teacher's guide which outlines the material to be covered, a summary of unit content, the characteristics of the music of that unit, learning areas, and vocabulary. This is followed by a series of lessons for each unit. The areas covered are: (1) popular music (disco and rock); (2) popular Latin American music; (3) grass roots of U.S. music; (4) music for the voice; (5) jazz; (6) music in the theater; (7) music in the concert hall; (8) program music; and (9) makers of music. The appendix includes a discography for the lessons in the guide, six songs with scores and lyrics, and career guidance capsules on nine music related careers. (PPB)

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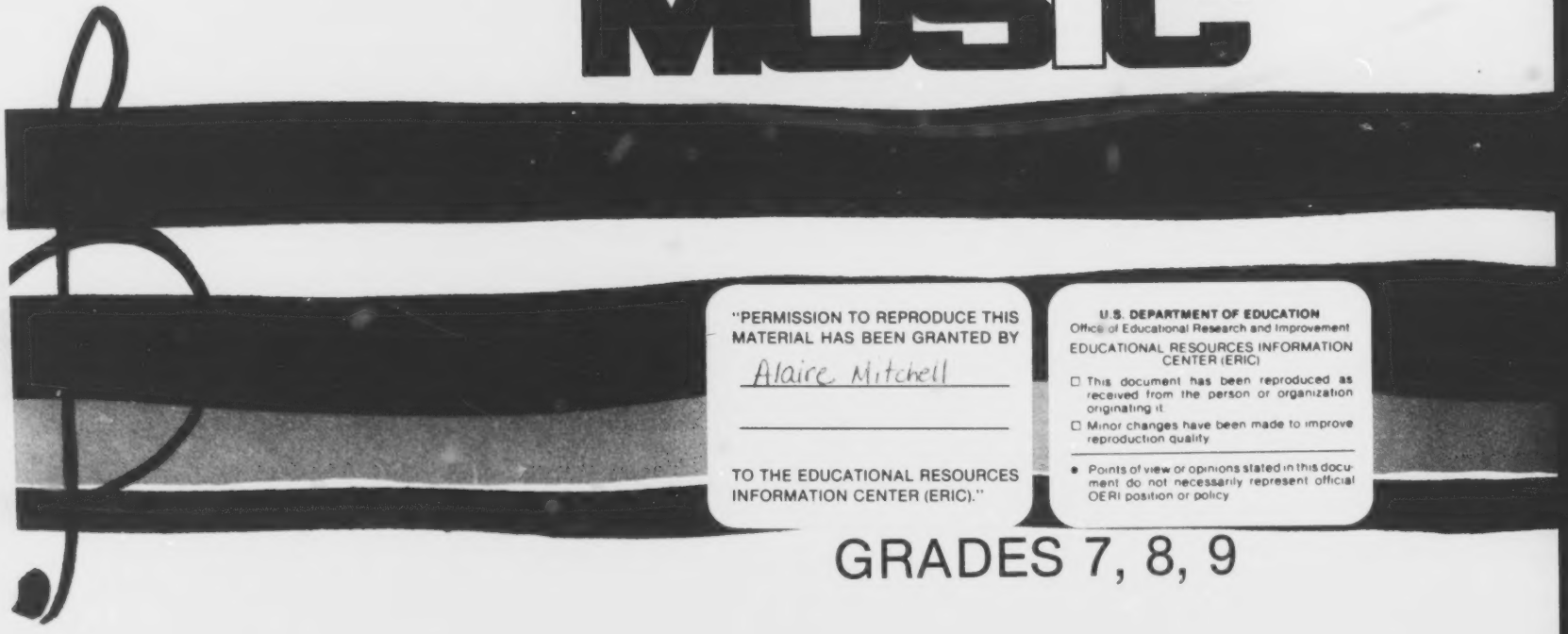

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ISBN 88315-606-7 Curriculum No. 00-6500-32

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Foreword

This curriculum guide, *Teaching Music, Grades 7-8-9*, has been prepared for use by music specialists in the junior high and intermediate schools. It also can be used in high schools as a supplement to the required music curriculum. The guide outlines areas of musical subject matter appropriate for students in grades 7 through 9 who are in the general music program. It replaces *General Music, Levels I, II, III & IV*, 1966 & 1967.

Teachers of major music may find some of the material contained in this volume useful as a supplement to their term plans for both instrumental and vocal classes. All music specialists are encouraged to use this guide as the framework upon which they can build their own individual curricula, as determined by the needs of the students whom they serve.

As might be expected, the topics included in the new guide reflect current styles and trends in American music. Hence, the focus on "Rock" and "Disco" in the first unit. Naturally, it behooves teaching professionals to continually update the content of their instruction as tastes and modes change.

Although designed primarily to teach "about" music, as distinguished from "teaching music," one will find opportunities for participation in music activities of various types within the guide.

It is hoped that pupils completing the units of this guide will be better prepared to understand more of the music which affects their daily lives as they prepare to become better informed consumers and connoisseurs of music in their upper adolescent and adult lives.

Charlotte Frank

Executive Director
Division of Curriculum and Instruction

Acknowledgments

Teaching Music: Grades 7, 8, 9 is a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director.

Developing and producing the bulletin has been the responsibility of the Office of Curriculum Development and Support, Morris Freedman, Director. Originally initiated under the aegis of Leo Sevush, formerly Director of Music Unit, the bulletin was completed under the supervision of Herbert Gardner, Assistant Director of Music, Cultural Arts Unit, Marcia Friedmutter, Director.

The original experimental version of the bulletin was written by the following music specialists: Sam Chelimsky, former Director of Music, retired; Stan Arkis, teacher, JHS 185 Queens; Marvin Rosenberg, teacher, Bildersee JHS 68 Brooklyn; George Saslow, retired; Dr. Arthur Levinowitz and Kenny Warden, both of JHS 126 Brooklyn.

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The book was edited, designed, and produced by the Editorial/Production Unit, Alaire M. Mitchell, Assistant Director of Curriculum Research (Interim Acting), Maureen Maguire, Production Coordinator. Kent Beaty prepared the mechanicals, and artwork was contributed by Kathleen Asvestas and Catherine Nunn; Deborah Epstein and Billye Timbes set the type.

Original cover design by Joseph Feld.

How to use this curriculum guide

Each unit of study begins with a **Teacher's Guide** which outlines the material to be covered. This is followed by a series of lessons which should be followed sequentially.

Teachers are expected to revise, amend and expand upon these lessons to meet the specific needs of their pupils and programs. In addition, teachers may substitute freely for suggested recordings and other musical examples.

Homework assignments are given for *every* lesson. These assignments should be reviewed at the class session following the assignment.

For this curriculum to have meaningful impact upon the pupils, it is recommended that general music be scheduled four periods per week for a minimum of ten weeks in each of two years. Many schools parallel general music with major music, rotating with hygiene, typing, general art or industrial arts subjects.

The Music Unit at the Division of Curriculum and Instruction can provide further information with respect to the Guide and to the programming of music in the middle schools. Telephone numbers are: (718) 596-6977, 6369.

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Unit I *Popular music: disco and rock*

Summary of Unit Content

Rock and **Disco** are very popular kinds of music in the United States and in many other countries of the world. Almost all young people have listened to rock and disco, and many have danced to it. Disco music is considered to be an offshoot of rock.

Characteristics of disco

Kinds of Rhythm

- The **big beat** (performed by the bass drum) or the repeated playing of quarter notes
- Always in duple meter (four beats to the bar)
- All selections approximately in the same tempo (♩ = 120)

Instrumentation

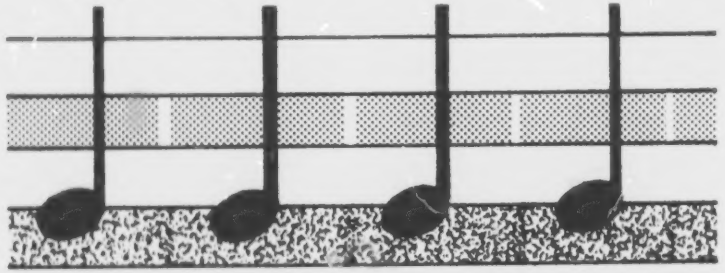
- Rhythm section consisting of drums, electric bass, electric guitar, and keyboard is often the only instrumental section.
- Horn section consisting of saxophones, trumpets, and/or trombones may be added.
- String section consisting of violins, violas, and cellos may be added.
- Vocal section consisting of a lead vocalist is often accompanied by back-up singers.
- Often a synthesizer is used, mixing the horn or string sounds.

Form

- Short phrases repeated many times, often with an **ostinato** bass line
- Extended two-part song form (A-B)

Disco environment

- Flashy costumes
- Strobe lighting
- Roller skating disco
- The invention of the ten-inch disc
- Disco jewelry and clothing
- *Saturday Night Fever* film and soundtrack epitomize disco culture.



In the mid 50s country music was fused with rhythm and **blues,** creating **rock and roll.** Today, rock and roll (shortened to rock), refers to a great variety of music. There are many different types of rock groups and artists.

Characteristics of rock

Kinds of Rhythm

- Beat is strong and driving
- Tempo varies from selection to selection (as distinguished from disco)
- Usually in duple meter (four beats to the bar)
- Bass drum is often syncopated (as distinguished from disco where the bass drum plays steady quarter notes).

Instrumentation

- Rhythm section consisting of drums, electric bass, one or two guitars and keyboard is often the only instrumental section used.
- Horn section is used occasionally.
- Strings are used very rarely.
- Vocal section consisting of a lead singer with back-up singers is often used.

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Form

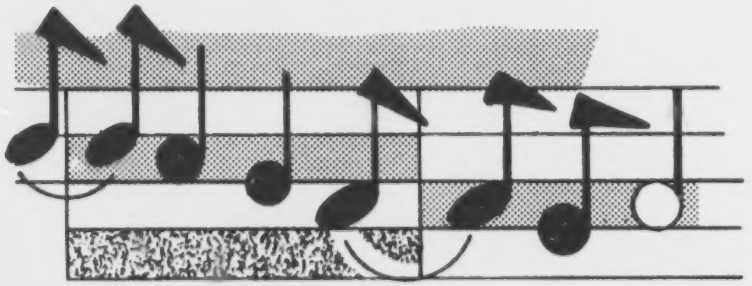
- 12 bar expanded blues form
- AB (verse-refrain)
- AABA occasionally used

Tonal quality

- Blues chord pattern (I, IV, V chords)
- Blues melodic inflection
- Untrained singing

Types of Rock

- Latin rock, funk rock, punk rock, acid rock, jazz rock, folk rock, hard rock, new-wave.



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Musical Learnings to Be Introduced

Concepts

- All musical styles have value.
- Styles vary depending on the different ways musical materials are used.
- Elements of classical music can be combined with elements of disco and rock.

Learning Areas

Kinds of Rhythm

- Feeling the metric beat
- Counting the meter
- Chanting, clapping, and tapping quarter to eighth notes

Tonal quality

- Melodic movement
- Repeated notes
- Upward and downward movement

Timbre

- Recognizing the drumset and the rhythm section by sound

Form

- Phrases
- Repetition of phrases

Notation

- Quarter notes
- Eighth noes
- Bar line and measure
- $\frac{4}{4}$ and C

Performing Skills

- Correct posture for singing
- Proper breathing for singing
- Chanting, clapping, and tapping the beat and the rhythm patterns

Vocabulary

style
meter
tempo
bass drum
beat
hi-hat
snare drum
quarter note, eighth note
disco

Lesson 1

Introduction

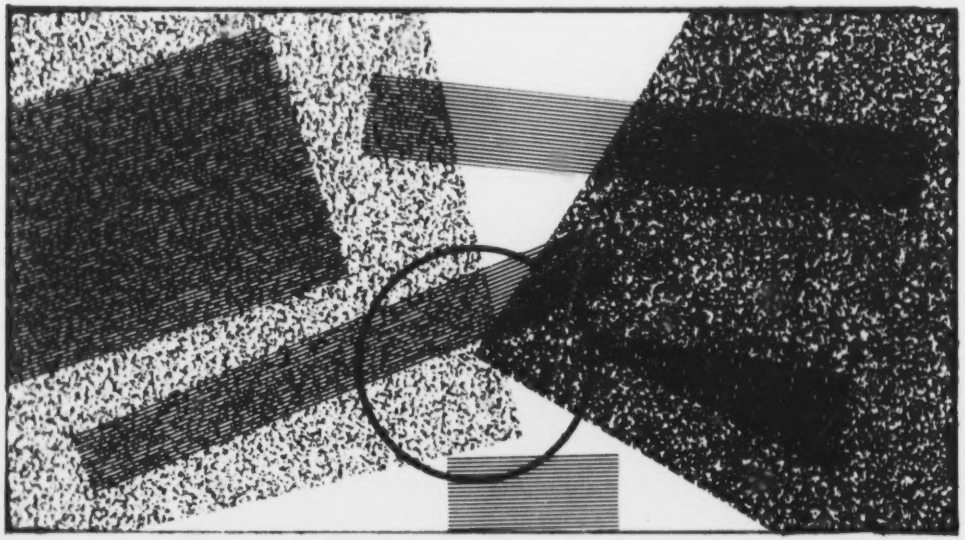
Performance Objectives

Students will be able to:

- **fill out a questionnaire on personal musical preferences**
- **differentiate between live and recorded music**

Procedures

1. Organize seating arrangements.
2. Establish sound classroom management routines and procedures. Have the students copy the behavioral guidelines into their notebooks.
3. Outline the course of study and briefly describe the nine units.
4. Introduce some of the performance objectives that will be developed during the year.
5. Distribute the prepared questionnaire. Collect it when the students have completed it. Discuss the collated results in the second lesson.*
6. Elicit from students locations in New York City where music can be heard "live." (See Unit X)



**This information may be elicited orally from students with special needs.*

Suggestions

Preparation

Music Questionnaire Class: _____

Name: _____

1. What kind of music do you like?
2. Who are your favorite recording artists?
3. List the name of some of your favorite selections in order of preference.
4. Do you have a radio at home? ☐ f.m. ☐ a.m.
5. What is your favorite musical station?
6. Do you own a record player? Tape player?
   ☐ mono ☐ stereo
7. What kind of records do you listen to?
8. What kind of music programs do you watch on TV?
9. Do you play in a musical group?
   ☐ band ☐ orchestra
10. Do you sing in a chorus?

Assignment

1. Come prepared to discuss disco music.
2. Select your favorite group and be prepared to defend your choice.

Lesson 2

The musical characteristics of disco music

Performance Objectives

Students will be able to:

- **identify percussion instruments**
- **clap and count quarter notes**
- **recognize instruments used in jazz and rock**

Procedures

1. Play a teacher-selected recording that best demonstrates the objectives of the lesson.
2. Initiate a discussion on the **beat** in disco music.
   - Was that disco, rock, jazz, or classical music?
   - How can you tell? (By the beat.)
   - How do you know the beat? Do you see it? Close your eyes. Do you still know the beat?
   - Do you hear and feel the beat inside you?
   - Does your entire body move to it?
3. Discuss the major parts of the drum set.
   - What instrument supplies the beat?
   - What would disco be without drums?
   - What are some of the parts of a drum set? (snare drum, bass drum, hi-hat)
   - Play a recording and have students identify the parts of the drum set.
4. Introduce **meter** and **tempo.**
   - Play a recording and have the class clap or tap to the music. A volunteer may demonstrate the beat either by clapping or by playing any type of drum. After clapping and/or tapping to the beat, have the class count to the music: **1, 2, 3, 4.**
   - When we count 1, 2, 3, 4 we are counting meter.
5. Introduction to **quarter notes**
   - Depict ♩♩♩♩ and listen to the bass drum.
   - The symbol ♩ is called a quarter note. It receives one beat.
6. Play other disco recordings to reinforce clapping, tapping, and counting the beat.

Suggestions

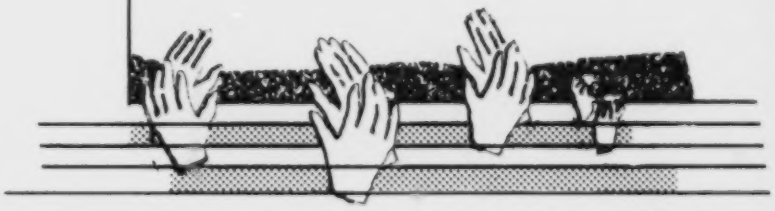
Preparation

1. Three to five selected disco recordings to help students identify the beat
2. Bass drum or any drum (if available)

Assignment

Direct students' attention to contrasting disco and rock.

- Is there a difference between disco and rock?
- Are the same instruments used for both?
- Think about this between now and our next session. Listen to a few disco and rock recordings, and in your notebook note the recordings you listened to. Make a list of the instruments you heard in disco and rock. Note the differences between rock and disco instruments.



Lesson 3

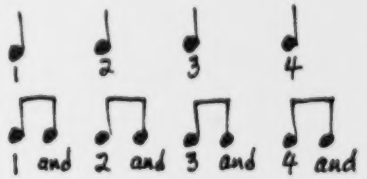
Identifying some rhythms found in rock music

Performance Objectives

Students will be able to:

- **detect rhythmic patterns in rock music**
- **identify, count, and provide rhythmic accompaniment to quarter-note and eighth-note patterns**
- **perform both patterns simultaneously**

Procedures

1. Ask the students to name the records they listened to since the last meeting, and the instruments they heard in the rock and disco recordings.
2. Play a few rock recordings, and review feeling the steady beat by clapping, tapping, and counting the meter.
3. Review quarter note notation and introduce eighth notes.
   - Depict on the board or on prepared chart:

   - Have the class chant, clap, and tap each rhythm separately. They can also substitute a sound for each rhythm. For example, "boom" for ♩ and "tick" for ♪ .
   - After the class has learned both rhythms, have them perform them simultaneously.
4. Chuck Berry, the composer of "Johnny B. Goode," has been called "Mr. Rock and Roll." He is one of the first rock performers and composers, and his music is still popular today.
   - Play a recording of the song or perform it.
   - Teach the song by breaking it into phrases and teaching one phrase at a time.

Suggestions

Preparation

1. Record player
2. Rock and disco recordings including "Johnny B. Goode."
3. Drums (if available)
4. Music for "Johnny B. Goode"
5. Music on chart

Assignment

Ask the class to listen to a few rock recordings and to practice clapping, tapping, and counting quarter-note and eighth-note patterns to the song.

Performance Objectives

Students will be able to:

- **sing an entire song demonstrating appreciation of some of the mechanics involved**
- **create their own variations in rhythmic accompaniment based on the rhythmic patterns they have learned**
- **define musical terms such as *measure* and *bar line***

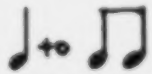
Lesson 4

How to sing a rock song and make our own rhythm accompaniments

Procedures

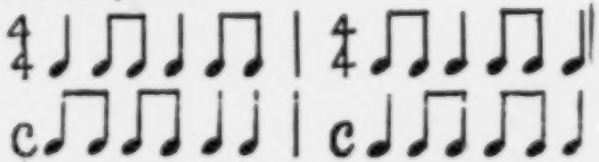
1. Play a recording of "Johnny B. Goode."
   - What makes up the rhythm section in rock and disco music?
   - Can you hear each instrument in the recording?
2. Review the singing of "Johnny B. Goode."
   - Be sure the students know the lyrics. Review each phrase.
   - Sing the entire song.
   - Discuss correct posture and proper breathing. Why do we sit or stand in a specific way when we sing?
3. Review rhythm notation. Introduce $\frac{4}{4}$, $\mathbf{C}$ and the terms: **measure** and **bar line.**
   - Review

   - Practice going from



   - Introduce measure combining quarter and eighth notes. Have the class perform and write out each pattern:

   Example:



   - New rhythm patterns created by the class may be performed as accompaniment to "Johnny B. Goode" and/or other recordings.

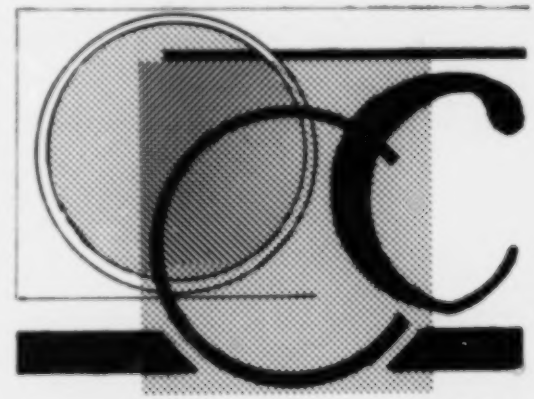
Suggestions

Preparation

1. Record or tape player
2. Recordings of rock music
3. Percussion instruments (if available)
4. Rhythms and patterns on chalkboard

Assignment

Listen to some disco and rock recordings, and practice the rhythm accompaniments the class created. Try to make up a few of your own.



Lesson 5

How symphonic music has been used by rock groups

Performance Objectives

Students will be able to:
- **define the meaning of *pitch***
- **identify melodies in a musical composition**

Procedures

1. Play a minute of any standard recording of the beginning of the Beethoven's *Fifth Symphony,* first movement. Follow this with a minute of the Walter Murphy Band's "A Fifth of Beethoven."
   - What has been added? Name both the electronic and acoustic instruments heard in the second recording that give it that "rock-pop" feeling.
   - Explain that melodies have to be **arranged** for various combinations of instruments.
   - Beethoven arranged his melodies for the symphony orchestra. Walter Murphy just added the rock beat to Beethoven's original arrangement. Give other examples.
2. Play the opening four-note motif on the piano.
   - How many notes are there?
   - Are any repeated?
   - What happens to the last note?
   - We call the **highness** or **lowness** of a note its **pitch.**
   - Explain how in a melody the pitch can either go up, go down or be repeated.
   - Illustrate this by playing parts of the first and second themes of the first movement.

Suggestions

Preparation

1. Recording of Walter Murphy's "Fifth of Beethoven."
2. Recording of the first movement of Beethoven's *Fifth Symphony.*
3. Other recordings of symphonic music with rock beat added.

Assignment

Ask the students to listen to other symphonic music (WNCN, WQXR), and suggest other pieces that could have a rock beat added.

Evaluation

1. Students will be able to clap in time to music.
2. Recognize quarter and eighth notes when written.
3. Indicate if a melody note goes up, down or repeats in pitch.

Unit II *Popular music of today:*

Latin American music

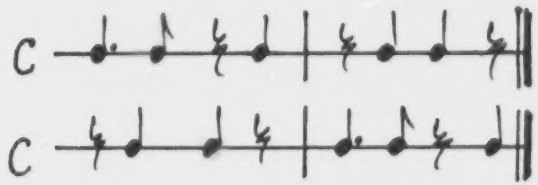
Summary of Unit Content

Latin American music plays an important role in the lives of many of the students who attend school in New York City.* This music is rhythmically complex and can be used to reinforce any skills previously learned or to introduce new skills. Latin American music has influenced disco, rock, jazz, and classical music. No doubt it will be an important musical influence in the future.

Characteristics of Latin American music

Kinds of Rhythm

- Very syncopated in all aspects, both instrumental and vocal (The bass often does not play on the first beat.)
- Mostly in **4**
- Often an accent on **4** (slower tempo)
- The **clave** beat (played on claves)



or

Used for the **rhumba, mambo, cha-cha, beguine, guaracha,** and **conga.** Not used in the **calypso, samba,** or **merengue.**

Instruments

- Latin American rhythm section consists of **claves, maracas,** cowbell, **guiro.**
- Latin American drum family consists of **bongo** drums, **conga** drums, and **timbales.**
- Latin American rhythm section instruments usually keep a steady pulsating beat without over-balancing the Latin American drum family.
- Each instrument in the Latin American rhythm section is strikingly individualistic and contributes to the section sound. The absence of one instrument will be noticed.
- The drum set is not usually used in Latin American music. Recently, some young Latin American groups have been using the set. These groups perform a music called **salsa,** a fusion of Latin music and rock/disco.
- **Charanga** Band: uses the rhythm section as well as violins and flute.
- **Conjunto** Band: uses only brass, trumpets and trombones. Some bands use saxophones.
- Latin Big Band: uses the same instrumentation (brass and reeds) as a jazz band.

* (See Curriculum Bulletin *Latin American Music in the Secondary School Curriculum,* Division of Curriculum and Instruction, 1981.)

Vocal

- Lead Singer
- **Coro** (Chorus) often singing in thirds
- Some vocal improvisation

Form

- Variation
- AABA
- Much ostinato, vocally and instrumentally

Learning Areas

- Latin percussion instruments
- Ostinato concept
- Accent
- *Clave* beat
- Latin-American dance forms
- *Conjunto* ('group' in Spanish)
- *Charanga* ('fanfare' in Spanish)

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Vocabulary

ostinato	*conga*	*coro*
clave	cowbell	*maracas*
conjunto	*cha-cha*	*timables*
charanga	*mambo*	*samba*
bongos	variations	*merengue*

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Lesson 6

The elements of Latin style

Performance Objectives

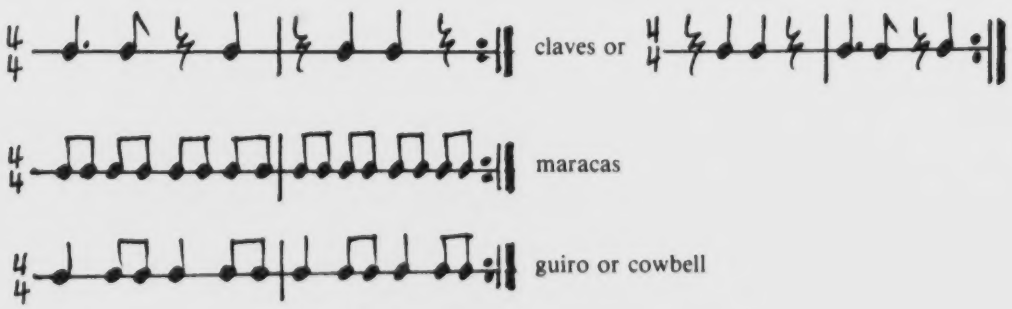
Students will be able to:

- **identify the instruments and rhythms used in Latin music**
- **perform rhythmic accompaniment to Latin music**

Procedures

1. Play teacher-selected recordings (*e.g.*, groups like La Playa Sextet and the Tito Puente Band).
2. Initiate a discussion on the style of Latin music:
   - What kind of music are we listening to?
   - Is it different from disco and rock? How so?
   - What are some of the instruments you hear?
   - A group that uses only brass and rhythm is called a **conjunto band.**
3. Introduce the Latin American rhythm section to the class. If no instruments are available, try to obtain pictures of each. Also, the class can substitute different objects (*e.g.*, bottom of waste paper basket or table top) when performing each rhythm.

   Teach the following rhythms by rote, one at a time, then combine.



(Include brief directions on how to hold the instruments and play them.)

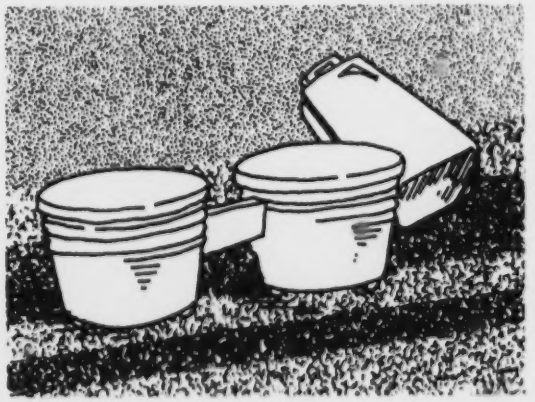
Suggestions

Preparation

1. Suitable recordings of Latin music (La Playa Sextet, Tito Puente Band)
2. **Claves, maracas, guiro,** cowbell, **bongos** and **conga** drum. If these are unavailable, claps, finger-snaps, pencils on wood, pencils on metal, or bottoms of waste-paper baskets may be used.

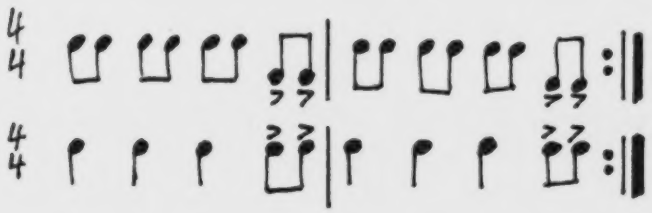
Assignment

Ask the class to practice and be prepared to perform the rhythms they learned.

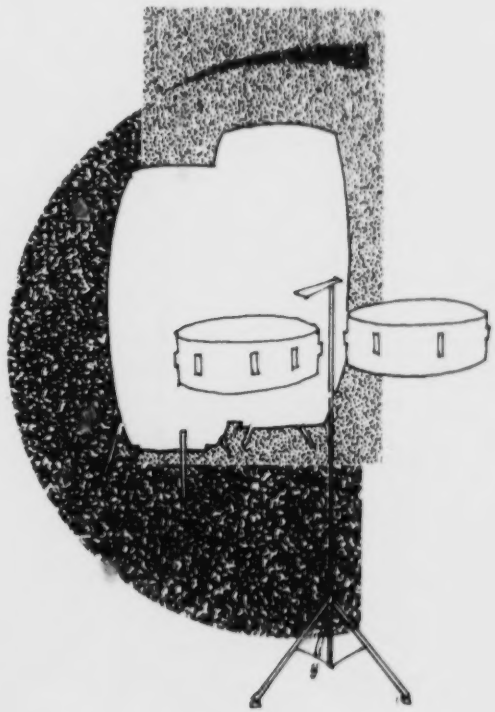


Procedures	Suggestions

4. Play a teacher-selected recording (La Playa's "Salsa Perico Cha-cha" or another similar recording.) Have groups of students perform the appropriate rhythms.
5. Teach the basic **bongo** and **conga** rhythm with the accent on the fourth beat



6. Explain ostinato and point out where such effects are used in these selections.
7. As a summary, play the recording again. Have the class (divided into five groups) play the appropriate rhythms.



Lesson 7

How to sing a cha-cha

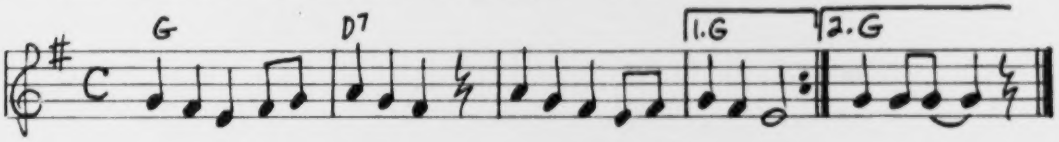
Performance Objectives

Students will be able to:

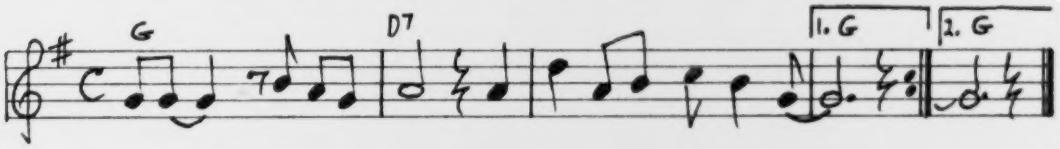
- **perform a rhythmic accompaniment to a cha-cha**
- **sing a cha-cha using melody, harmony, and ostinato**

Procedures

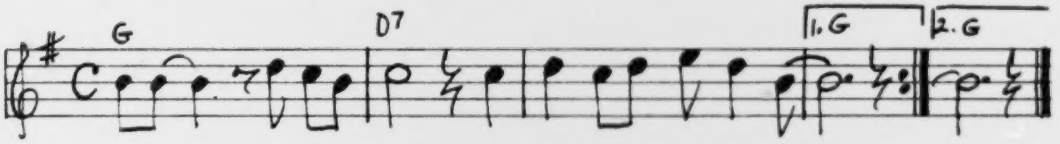
1. Review the five Latin rhythms taught. Have a small group play them for this lesson.
2. Teach the class the *ostinato* percussion accompaniment of "Cha Cha in Blue."



3. Teach the class the melody using the syllable **la.**



4. Have half of the class sing the melody while the other half sings the *ostinato.*
5. Teach the entire class the harmony part.



Suggestions

Preparation

All the Latin instruments used for the last lesson, *i.e., claves, maracas, guiro,* cowbell, *bongos* and *conga* drum, if available.

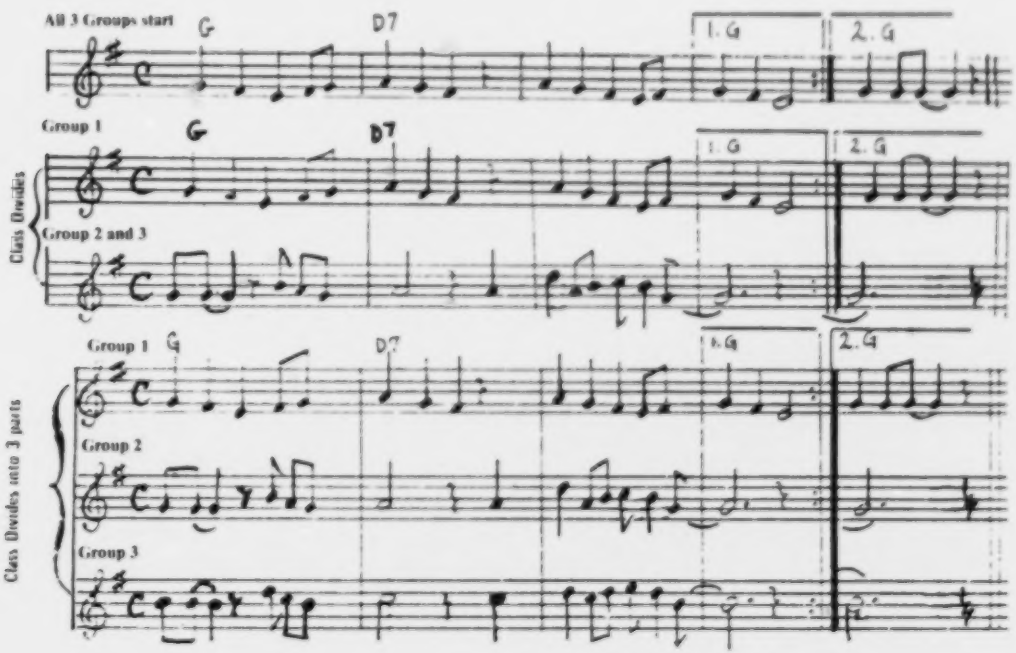
Assignment

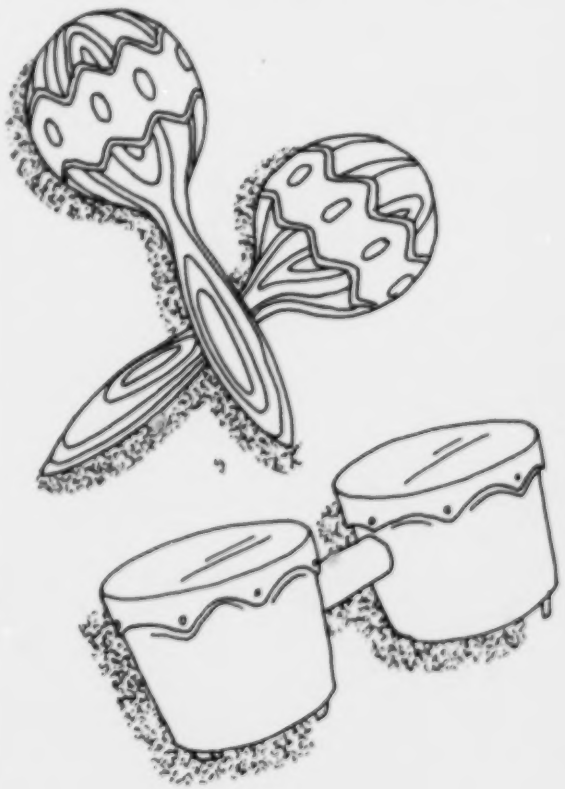
Have the students create original phrases above the ostinato and sing them for the class.

Evaluation

1. Can the class play the Latin rhythms correctly?
2. Can the class sing the "Cha Cha in Blue" with proper style?

Procedures

6. Have half of the class sing the harmony while the other half sings the melody.
7. As a culminating activity, divide the class into three groups to sing the *cha-cha* arrangement as written below.

Suggestions



Unit III *The grass roots of American music*

Summary of Unit Content

American music

- Includes many foreign influences.
- Includes both regional and work songs, and those that tell of historical and topical events.
- Describes romance and tragedy both in older folk songs and in the new "country and western" music.
- Has inspired many composers to include folk songs in their compositions.
- Includes a large body of music called **spirituals** — one of the chief influences in the development of jazz.
- Has developed the unique styles of **gospel** and **jazz.**
- Has influenced many European composers.

American music is directly related to:

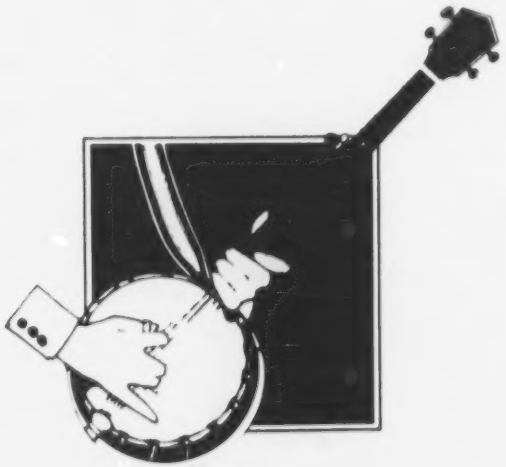
- The history and geography of our nation.
- Our social, economic, and technical development.
- The interaction of the United States of America with other peoples of the world.

Musical Learnings

1. Melodic rhythm
2. Half and whole notes
3. Triple meter
4. Syncopation
5. Tempo
6. Concepts of combined rhythm and pitch
7. Harmony (chords)
8. Major and minor scales
9. Tonic and dominant chords
10. Strings which are bowed, plucked, and strummed
11. Sounds of an orchestral string section
12. The English horn
13. Binary and ternary form (AB and ABA)
14. Repetition and contrast
15. Homophonic style
16. Call and response
17. Recognition of quarter, half, and whole notes
18. Quarter, half, and whole rests
19. Treble and bass clefs
20. Staff and grand staff

Vocabulary

melodic rhythm	meter	solo
tempo	binary	pitch
strum	ternary	melody
major scale	largo	harmony
minor scale	syncopation	unison
staff	accent	cadence
treble and bass clefs	cyclical form	verse
backbeat	homophonic	refrain
contrast	tonic	dominant
pentatonic	ostinato	



Lesson 8

The origins of American folk music

Performance Objectives

Students will be able to:

- **clap a rhythmic accompaniment while singing a song**
- **analyze melodic patterns in folk music**

Procedures

1. Have the class sing "A Frog, He Would A-Wooing Go." (Accompany with recording, piano, or preferably banjo, guitar, or other strummed instrument.)
2. Have the class clap out the melodic rhythm to accompany the words as they sing.
   - Point out the difference between the melodic rhythm and the steady beat of the song.
   - Tap out the steady beat with toe-taps.
3. Divide the class into two sections: half tapping the steady beat; half clapping the melodic rhythm. Sing the song as the beats go on. Switch parts around for variety and interest.
   - For additional challenge, have each pupil toe-tap the steady beat, hand clap the melodic rhythm, and at the same time sing the song.
   - Use simple percussion sounds to increase the interest of the song, *i.e.*, finger snaps, patching (slapping the thighs), tambourines, sticks, drums, *maracas*, bells.
4. Have the class listen for musical phrases of the song. The students can raise their hands when they hear the melody pattern changing, and say "repeat" when they hear the melody again.
   - Have two or three students go to the chalkboard to write "A" for the first melody they hear and "B" for the second melody, and "A" or "B" again for any repeats. Develop the concept of **AB** or **ABA** form.
5. To develop a sense of the relationship between rhythm and pitch, sing or play the song with the correct melody line but a different rhythm, and again with the correct rhythm but a different melody line. Have the students understand that a melody consists not only of pitch, but also of the duration of the pitch.

Suggestions

Preparation

1. Copies of the words to "A Frog, He Would A-Wooing Go" (see p. 67).
2. If possible, guitar or banjo and small percussion instruments such as tambourines, small drums, and *maracas*. (An autoharp can be used to substitute for the guitar or banjo.)
3. Large map of the world.
4. Show a world map and explain that this song was brought to the United States by Scottish immigrants. Discuss how many of our folk songs came from abroad and were integrated into the American musical life.
5. Place a few measures of the music on the chalkboard. Review the eighth and quarter notes and introduce half notes. Also point out the relationship of the word syllables to the music line.

Assignment

1. Have the students prepare to demonstrate a folk song—one with which they are familiar—to illustrate the melodic rhythm matching the words and the steady beat.
2. Assign students to write down the song form using the letters AB or ABA.

Lesson 9

How folk songs grew out of occupations and regions

Performance Objectives

Students will be able to:

- **state the influence of occupations and regions on folk songs**
- **recognize and perform a sea chantey**

Procedures

1. Show a map of the United States and note the development of the country from east to west ("from sea to shining sea"). Discuss various types of occupations and how singing could lighten the work.
2. Introduce a work song typical of the days of the great sailing ships of the eastern seaboard, *e.g.*, the sea chantey "A-Roving."
3. Teach the class this song using a guitar or autoharp (if possible).
4. Point out the importance of the strong and steady beat (four quarter time) originally adopted to aid the crew of sailors in hauling up the anchor. Write the 4/4 time signature on the board and explain its meaning to the class.
5. Have the class imitate this rope-hauling action. Have them sing the song again, "pulling" on the first and third beats.
6. Explain that the job of the "chantey man" was to sing in a loud voice so as to set the tempo of the work. In the song he sets the beat in the beginning narrative section (often improvised), and the "crew" comes in on the repeated chorus. Divide the class into "chantey man" and "crew," and sing the song again with **soloist** and **chorus,** using rope hauling motions in unison action on the steady beat.
7. Listen for the phrases in the song (refer to lesson 8). Indicate new melodies and repeats with the letters A, B, C. There are five phrases in this song with the pattern ABCBC.
8. Have the class listen to the single note melody line in the first phrase. Have them compare it to the same phrase accompanied by chords. Play the notes separately so that the separate elements are heard, and then together as a group. Explain the concept of **harmony.**
9. Inform the class that vowels are very important in singing. Ask them to sing tones on the vowel whenever possible. **Place the last phrase of the music** on the chalkboard. Play it, sing it, and point out the placement of the vowels with relation to the music.

Suggestions

Preparation

1. Map of the United States
2. Copies of the words to "A-Roving."

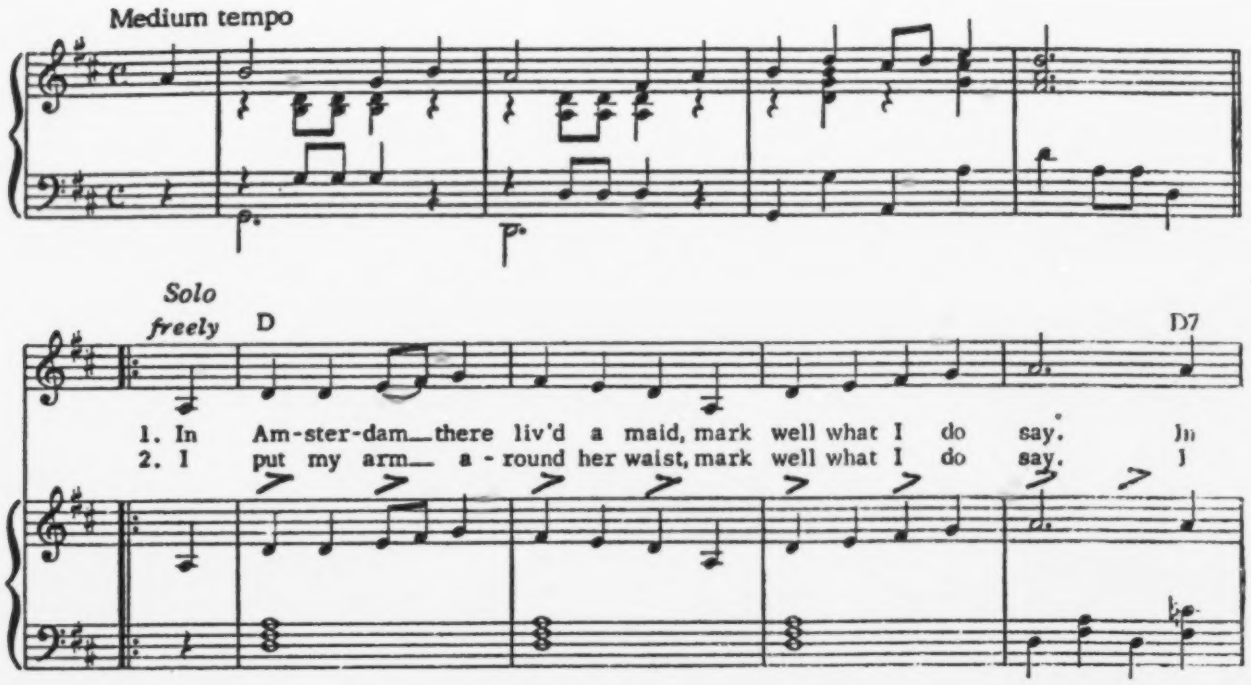
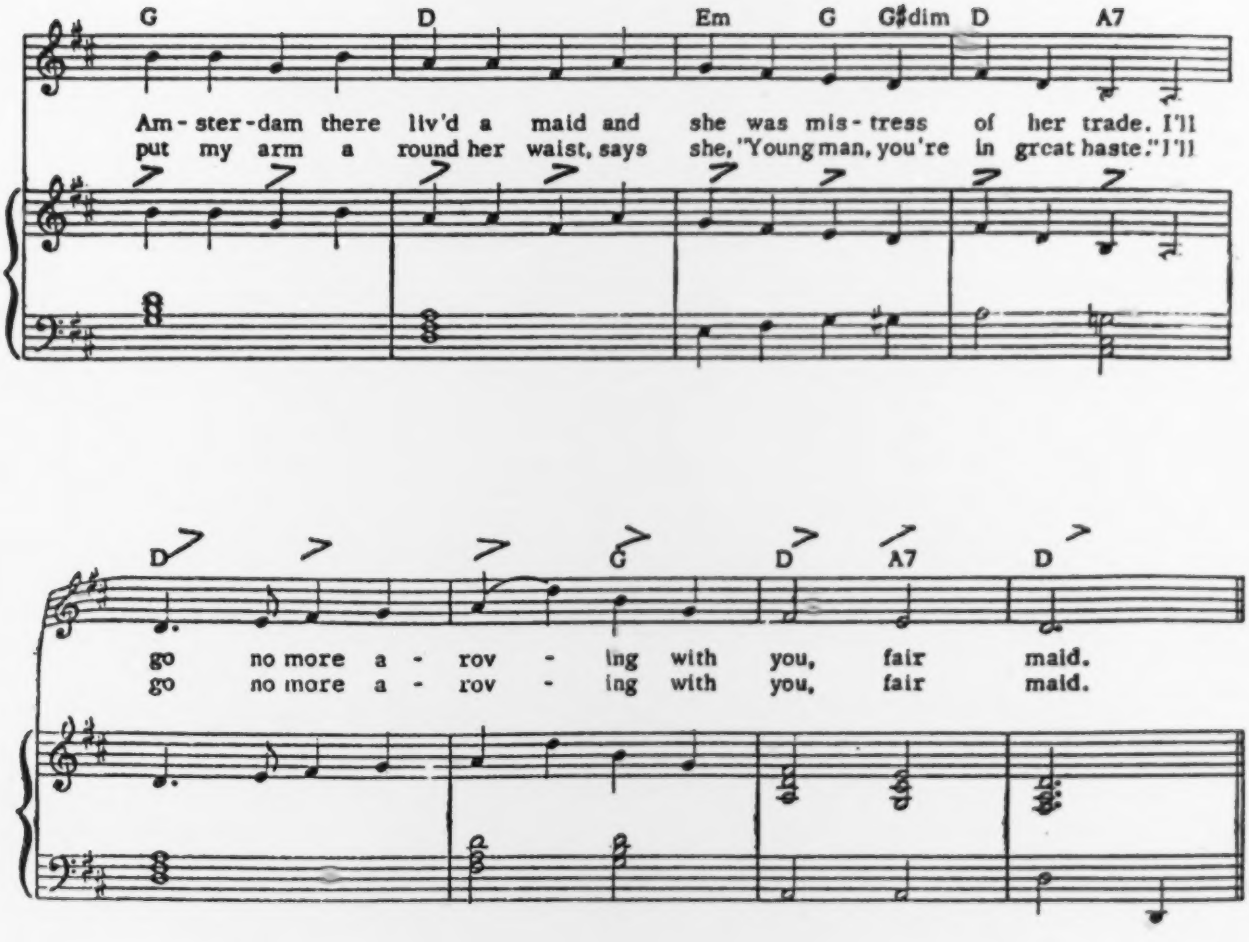
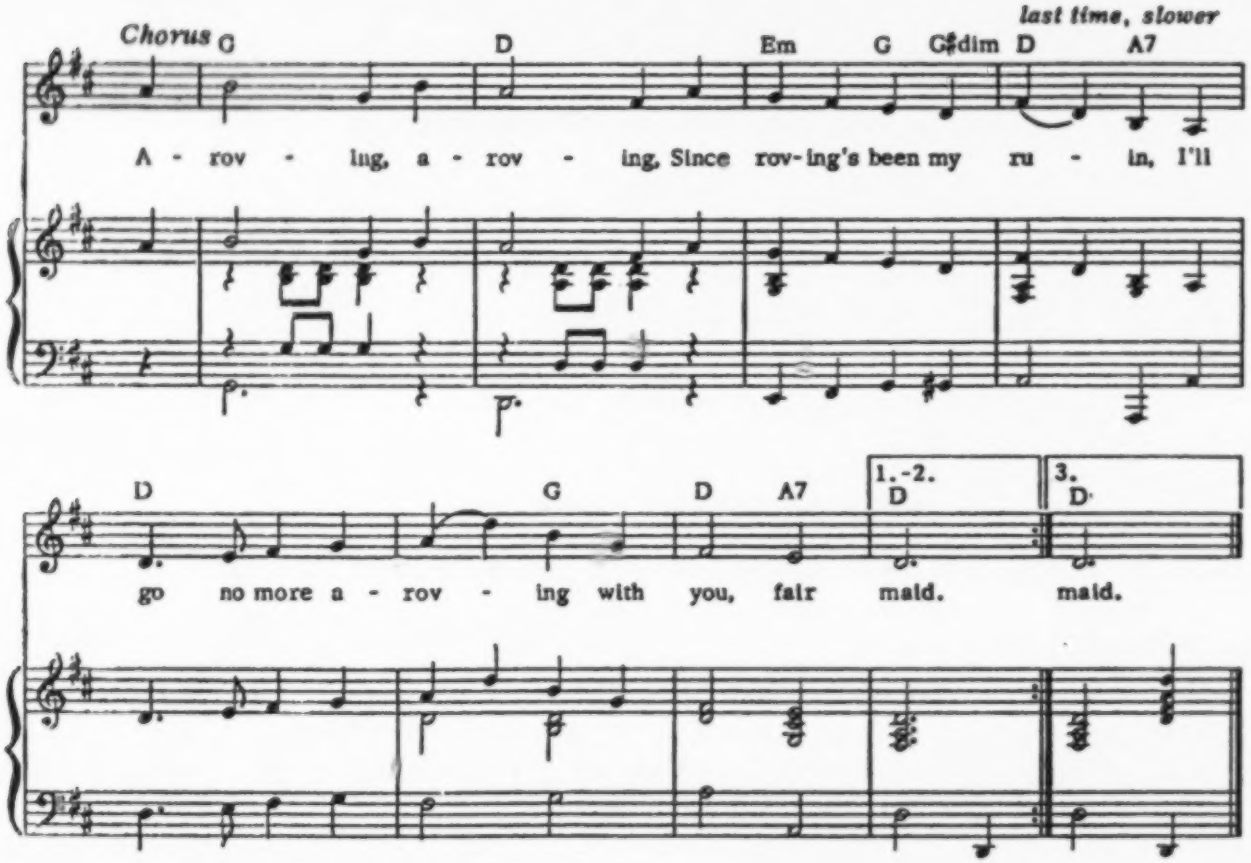
Assignment

Have the pupils choose one of these assignments:

1. Make up (by ear) your own modern-day work song about an activity, chore, or occupation that interests you.
2. Write your own original first two lines to "A-Roving."

A-Roving, *or* The Maid of Amsterdam

This song first appeared in Thomas Heywood's play, *The Rape of Lucrece,* which was performed in London around 1630. No one knows whether the song was composed by Heywood or borrowed from popular tradition. Its popularity with sailors working around the capstan and with people on shore indicates that the maid has been traveling for more than three hundred years, spreading "ru-in" across land and sea.


Medium tempo
Solo
freely
D
D7
1. In Am-ster-dam there liv'd a maid, mark well what I do say.
2. I put my arm a - round her waist, mark well what I do say.

G D Em G G♯dim D A7
Am - ster - dam there liv'd a maid and she was mis - tress of her trade. I'll
put my arm a round her waist, says she, "Young man, you're in great haste." I'll
D G D A7 D
go no more a - rov - ing with you, fair maid.
go no more a - rov - ing with you, fair maid.

3. I took that girl upon my knee,
   Mark well what I do say.
   I took that girl upon my knee,
   Says she, "Young man, you're rather free!"
   I'll go no more a-roving with you fair maids. (*Chorus*)

Lesson 10

About country and western music

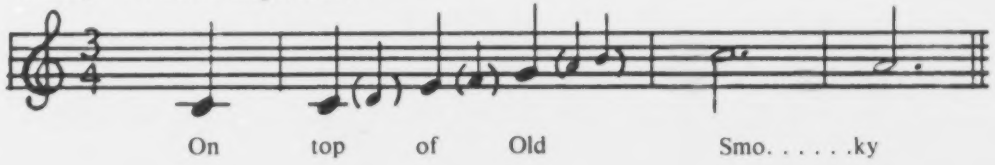
Performance Objectives

Students will be able to:

- **recognize and sing a country and western song**
- **define musical terms such as *major, minor, time signature, duple* and *triple meter***

Procedures

1. Teach the class "On Top of Old Smoky". Discuss its origin in rural America.
2. Write the opening notes on the board and fill in the missing notes to form the C major scale. Explain that **scale** comes from the Italian word *scala*, which means ladder. A scale is a ladder of musical notes. Explain that the scale or ladder used in "Old Smoky" is called a **major** scale.

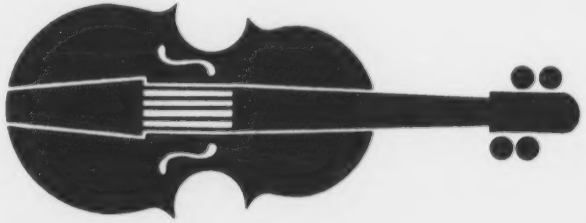


3. Point out the time signature, and explain **triple meter** and the dotted half note. Have part of the class count aloud: **1, 2, 3** while the rest sing the song. As the class sings the word "smokey," remind them to **sing on the vowels** and quickly and **clearly** say the consonants so the words can be easily understood.
4. Discuss the evolution of **country and western** to "pop" status. Play a country and western hit such as Charlie Daniel's "Orange Blossom Special," which features country-style "fiddlin." Show a picture of a violin and discuss the use of the bow on stringed instruments.
5. Indicate this piece is in **duple meter,** and show time signatures of 2/4 and 4/4.

Suggestions

Preparation

1. Music and copies of the words for "On Top of Old Smoky" (see page 69).
2. Charlie Daniel's recording of "Orange Blossom Special" or another suitable selection.
3. Picture of a violin and bow or, if available, the actual instrument.



Assignment

Have the students listen to radio station WHN or another "country and western" station and name five "stars" known for their "country and western" songs.

Lesson 11

How folk music influenced American composers

Performance Objectives

Students will be able to:

- **demonstrate relationships between American folk songs and the work of famous American composers**
- **analyze the effects of folk elements on the mood or emotion of a musical piece**

Procedures

1. Display pictures of cowboys and the Old West (especially those by Remington and Russell). Introduce the story of "Billy the Kid," the legendary desperado. Indicate that the music for Aaron Copland's *Billy the Kid* was originally written for a ballet but is now used for concert music as well.
2. Have the class sing some of the cowboy songs that they will hear in the music:

   "Old Granddad"
   "The Old Chisholm Trail"
   "Git Along Little Dogies"
   "Oh, Bury Me Not on the Lone Prairie"
   "Goodbye, Old Paint"

   Use piano, guitar, autoharp or recordings. Add some rhythm instruments which would be appropriate for the mood of each song.
3. Introduce Copland's music by playing the recording. Have the class listen for impressions of the wide open spaces of the West (open fifths near the beginning) and for the way the composer incorporates the cowboy songs into the music.
   - Listen for "The Open Prairie," "A Street in the Frontier Town," and for the theme derived from "Old Granddad," which is played by a piccolo. Notice how the melody is slightly changed and given a new harmonic background.
   - Listen for the polyrhythms of the Mexican dance, and for the cowboy tune, "I Ride an Old Paint."
   - Listen to the "Card Game" section, with its wistful lyrical sound.
   - Listen to "Celebration" (after Billy is caught), and point out the dissonance created by the clash between the melody in one key and the accompaniment in another key.

Suggestions

Preparation

1. Pictures of cowboys and the Old West
2. Copies of the lyrics to one or two of the following songs

   "Old Granddad"
   "The Old Chisholm Trail"
   "Git Along Little Dogies"
   "Oh, Bury Me Not on the Lone Prairie"
   "Goodbye, Old Paint"
3. Recording of Copland's *Billy the Kid*
4. Pictures of orchestral string instruments
5. The story of the ballet **Billy the Kid**

   The Ballet depicts the brief career of the legendary desperado, lover, outlaw. It begins with a Brooklyn streetbrawl at which Billy's mother is killed. Billy becomes an outlaw by stabbing the man responsible for her death. From there, the ballet moves southwest to show a dramatic card-game, a gun battle, a jail murder, a romance, and the final desert ambush at which Billy is killed. The music reflects the loneliness of the desert, the sound of horses, and the American and Mexican elements of the frontier-town.

Procedures

4. Since *Billy the Kid* was written for a ballet, have a few volunteers try to move to the beat and act out, in pantomime, a section of the music.
5. Introduce the string section of the orchestra. Use pictures of instruments to refer to the stringed instruments used in the musical score.

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Suggestions

Assignment

1. Select a popular song or folk song that tells a story. Describe how the music helps to enhance the words and mood.
2. Select any story from history, literature, or an original work (fact or fiction). Select a few high points of the story where music might be effective in enhancing the mood or emotion.

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Performance Objectives

Students will be able to:

- **identify the elements of and influences on the *spiritual* as a musical form**
- **define musical terms such as *staff*, *bass clef*, and *treble clef***
- **recognize and perform patterns of syncopation**
- **draw a treble and bass clef**

Lesson 12

Learning about spirituals

Procedures

1. Explain that slaves in the South were allowed to hold religious gatherings without permission of their "owners." Consequently, church meetings became an important part of their lives. It was there that the **spiritual** began to take form, expressing hope and confidence in a better life to come. Inspired in part by these revival meetings, the spiritual was composed of melodies and harmonies originating in England, Scotland, Ireland, and other European countries blended with unique African rhythms and musical elements, together with words from the Bible.
2. Teach the class "Joshua Fit de Battle of Jericho."
   - Have the class listen for the syncopation in bars two and three.
   - Place the first line of music and lyrics on the chalkboard.
   - Clap out the melodic beat.
3. Have the class listen for the sound of the minor scale fragment in the first few bars, and explain and demonstrate the difference in sound. Play a minor chord.
   - Contrast it with a major scale and chord.
   - Ask who would like to explain the difference in emotion or effect between major and minor chords.
4. Point out that the music is written on the **staff** and that the **treble clef** indicates the higher pitches. Have the class practice writing the treble clef sign. The **bass clef** is for lower pitches. Have the class write the bass clef sign.

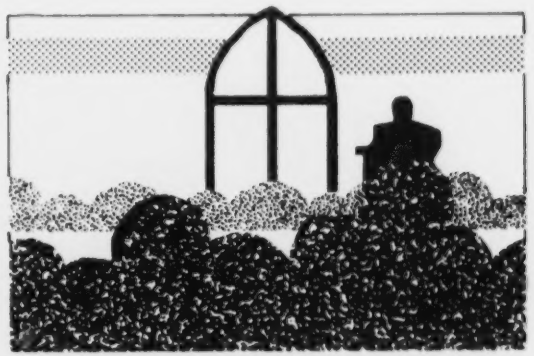
Suggestions

Preparation

Copies of the words to "Joshua Fit de Battle of Jericho" (see page 71).

Assignment

Select one or two other spirituals with which you are familiar. (Have a list available to help the memory.) Add a rhythm pattern of your own as accompaniment to make the song more interesting and varied.



Performance Objectives

Students will be able to:

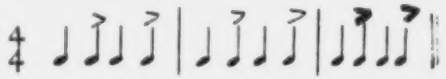
- **identify the elements of and influences on the gospel song as a musical form**
- **participate in the call and response technique of singing**
- **identify musical terms such as *backbeat*, and *accents***

Lesson 13

Learning a gospel song

Procedures

1. Play a recording of Edwin Hawkin's "Oh Happy Day."
2. Explain that this is called **gospel** music. Gospel means "good news"; here it refers to religious "good news." Gospel music evolved from the spiritual and is part of many church services. It is strongly rhythmical and uses instrumental (often piano and tambourine) accompaniment.
3. Teach the song. (Point out the syncopation, *e.g.*, on the word "happy".)
4. Explain that hand clapping by both singers and audience is part of the performance. This hand clapping on beats two and four adds to the rhythmic drive and is often called the **backbeat.**
5. Have the class sing a few phrases while clapping the backbeat.
6. To demonstrate the instrumental sound, play the song on the piano while tambourines play the backbeat.
7. Point out that this music has a soloist (or small group) leading the singing while the chorus answers. This is a technique called **call and response** often used in gospel music. Select a small group to sing the song utilizing the call and response technique.
8. Write several measures of quarter notes in 4/4 time.



9. Place accents on two and four, and explain the meaning of the accents. This is what the backbeat looks like in written notation.

   As a summary, have a "concert performance" of the song utilizing a small group as call and the class as response. The class should clap the backbeat and the soloists play the tambourines on the backbeat.

Suggestions

Preparation

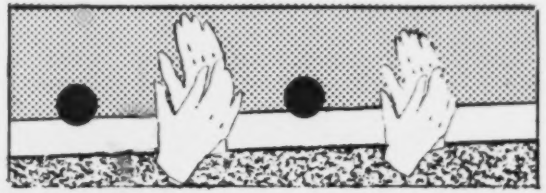
1. Recording of Edwin Hawkin's "Oh Happy Day"
2. Music and copies of the words to the song (see page 73)
3. One or more tambourines
4. Before singing, remind the class of good singing habits: proper breathing, relaxed throat, good posture, singing on the vowels, and short, clear consonants.

Assignment

Have the students bring to class a list of famous gospel singers and songs. Have them mark their favorites. (The public library and the *Schwann Catalog* may be consulted.)

Evaluation

Have each student write a composition defining folk music and list one work song, one "country and western" song, and one piece of classical music influenced by American folk music.



Unit IV *Music for the voice*

Summary of Unit Content

Many consider the human voice the most beautiful and expressive of all musical instruments. Female voices are divided into **soprano** (high) and **alto** (low). Male voices are **tenor** (high) and **bass** (low). Finer distinctions are also made, *i.e.*, **mezzo-soprano**, **baritone.** Among the best of the classically trained voices are those trained in the Italian **bel canto** tradition, which emphasizes beautiful tone quality through proper breath support and use of body cavity resonance.

Opera uses solo voices and choral groups, but the emphasis is usually on the solo voice. The oratorio uses solo voices, but choral singing predominates. (Oratorios are different from operas in that they use biblical texts, feature the chorus, and are normally not staged.)

Popular music also uses voices extensively. Singers like Frank Sinatra and Bruce Springsteen are among the famous stars. Rock music uses both solo and choral singing.

Since singing implies words or a text, one of the criteria for good vocal music is how well the music enhances the mood and expressiveness of the text.

Musical Learnings

- Homophony and polyphony
- Opera and oratorio
- Aural recognition of the four voice classifications
- Comparison of operatic and pop voices
- Dotted 8th and 16th notes
- Triplets
- Aspects of good vocal technique

Vocabulary

opera
oratorio
soprano
alto
tenor
bass
triplets
mezzo-soprano
vowels
baritone

Lesson 14

The four main types of voices

Performance Objectives

Students will be able to:

- **identify and distinguish the main classifications of the singing voice**
- **define musical terms such as *bel canto* and *forte***

Procedures

1. Explain that voices are categorized as high or low. The high female voice is called **soprano**, the low female voice **alto**. The high male voice is called **tenor**, the low male voice **bass**. A female voice that is in-between is called **mezzo-soprano**. An in-between male voice is called a **baritone**.
2. Play a few minutes of a recording of "Un Bel Di" from *Madame Butterfly* (or a comparable selection) to illustrate the soprano voice. Point out that the Italian school of singing is called *bel canto* (beautiful singing) because of the emphasis on tone quality. This is accomplished through proper singing technique, including breath control, use of body and head resonance, and skillful use of vowel sounds.
3. To illustrate the tenor voice, play a few minutes of a recording of "O Paradiso" from *La Africana* or "Cielo e Mar" from *La Giaconda* (or other suitable selection).
   - Ask the class to note when the singer takes a breath.
   - Have the students take a good breath and see how long they can hold a mid-range note sung moderately **forte**.
4. To illustrate the alto voice, play a few minutes of a recording of "Stride La Vampa" from *Il Trovatore* (or another suitable selection).
   - Would anyone have difficulty in distinguishing this from a soprano?
5. To illustrate the bass voice, play a few mintues of "La Veau d'Or" from *Faust* (or another suitable recording). Explain that low notes require that the entire chest cavity be used as a resonating chamber.
   - Have the class sing a low note and try to feel the lower throat and chest vibrate with the tone.
6. Play a recording of "The Quartet" from *Rigoletto*. Explain that there are four voices—soprano, alto, tenor and bass—and that each character projects a different emotion. Ask the class to listen carefully so as to distinguish each voice. Ask the class to focus on the feelings aroused by the music.

Suggestions

Preparation

1. Recordings of such arias as:
   - "Un Bel Di" *(Madame Butterfly)*
   - "O Paradiso" *(La Africana)*
   - "Stride La Vampa" *(Il Trovatore)*
   - "Le Veau d'Or" *(Faust)*
   - "Bella Figlia del Amore" Quartet, *(Rigoletto)*

2. Become familiar with the plot of each of the above.

Assignment

Have the class look at the libretto of *Rigoletto* in the library and describe the emotions of each of the four characters as they sing the "Quartet."

Lesson 15

The solo voice—comparing two styles of singing

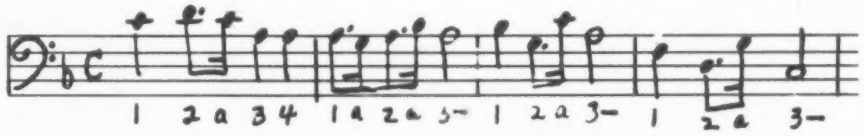
Performance Objectives

Students will be able to:

- **recognize different singing voices**
- **define musical terms such as *aria***

Procedures

1. Discuss the baritone voice as being between the tenor and bass voice. Many singers, both operatic and popular, are baritones.
2. Play a recording of the "Toreador Song" from *Carmen*. Explain that this is an operatic voice as contrasted with a pop baritone:
   - It makes much use of body resonance and, therefore, has a full, rich tone.
   - It hits the pitch exactly.
   - It sings on the beat, as written.
3. Write a few measures of the F major section of this **aria** on the board. Explain and demonstrate the ♫ ♩ rhythm.



4. Have the class sing this melody while counting, as above.
5. Play a recording of a pop baritone (*e.g.*, Tony Bennett in "I Left My Heart in San Francisco" or Frank Sinatra in "Try a Little Tenderness").
6. What is different about this baritone voice? (Lighter and softer quality, less use of body resonance especially chest resonance. Singing is frequently off the beat and singer "slides" up to tones rather than hitting them squarely on pitch.
7. Teach the class the "Toreador Song."

Suggestions

Preparation

1. Recording of the "Toreador Song" from *Carmen*
2. Recording of Tony Bennett's "I Left My Heart in San Francisco" or Frank Sinatra's "Try a Little Tenderness" (or some other pop baritone)
3. Music and copies of the words to the "Toreador Song" (see page 76)

Assignment

Prepare a list of ten pop singers and indicate if they are sopranos, altos, tenors, baritones, or basses.

Lesson 16

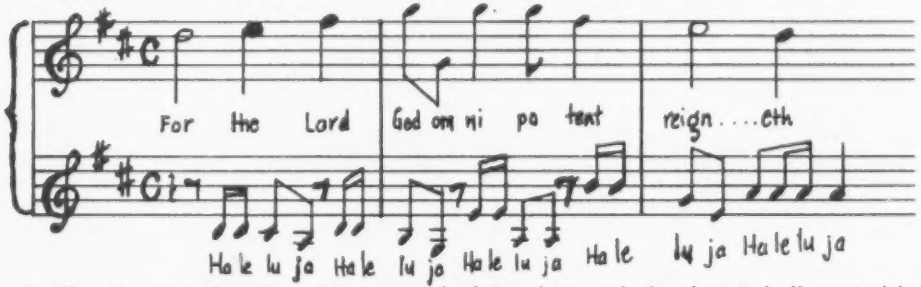
Choral music: Handel's Messiah

Performance Objectives

Students will be able to:

- **recognize and appreciate choral music**
- **differentiate, by listening, between homophony and polyphony**
- **define musical terms such as *oratorio***

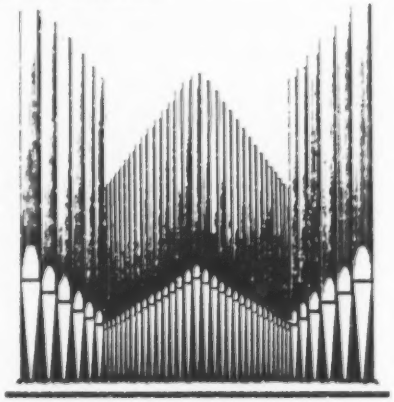
Procedures

1. One of the most powerful means of expression in all of music is the combination of orchestra and chorus. Tell the class that the piece they are about to hear is so moving and powerful that at its first performance the King of England and the rest of the audience stood up as the piece was played. Even today, there is a tradition of standing when the "Hallelujah Chorus" from Handel's *Messiah* is performed.
2. Play a recording of the first few minutes of the piece.
3. Explain that this is an **oratorio,** *i.e.,* it is not staged and its text is biblical.
4. Write the opening rhythm on the board, and help the class count and clap it.
5. Refer back to lesson 14 and review the definition of **homophony.** Ask the students if the chorus' first section (bars 4-20) is homophonic? (yes) Why?
6. Play the recording from bars 22-34. Ask what is different about this section. (More than one melody is sung at the same time. In addition to the "Hallelujah," the sopranos are singing "For the Lord God.") This is called **polyphony.**
7. Copy the measures written below on the board. Divide the class in half and teach them to sing it, switching parts so each half sings each part. (Be sure to insist on light, soft singing for the high notes. Octave transposition may be used.)

8. Play the recording through to the end of the piece. Ask the class to indicate (raising hands) when they hear polyphonic sections.

Suggestions

Preparation

1. Bring a recording of the "Hallelujah Chorus" from Handel's *Messiah.*
2. Familiarize yourself with the homophonic and polyphonic sections of the piece.
3. Be prepared to teach the three-measure exerpt shown in this lesson.



Assignment

1. Listen to some of your favorite rock and pop music.
2. Identify some polyphonic passages and describe them (*i.e.,* sing both melodies).

Lesson 17

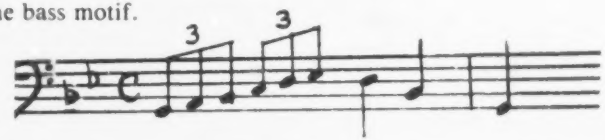
The combination of poetry and music

Performance Objectives

Students will be able to:

- **recognize the combined elements of poetry and music in the art song as a musical form**
- **define musical terms such as *motif***
- **clap the triplet rhythm**

Procedures

1. Explain that words to songs are usually poetry (not prose), and one of the criteria for a successful song is how well the music enhances the mood of the poem.
2. Distribute copies of the words to Schubert's "Der Erlkonig." Explain that Schubert used a poem by Goethe based on a folktale. In this folktale whoever is touched by the King of the Elves must die.
3. Explain that there are four characters in the poem: the narrator, the child, the father, and the elfking
   - Select four students and assign each a part.
4. Perform or play a recording of the piano introduction of this piece.
5. Write the triplet rhythm on the board.
   - Explain and demonstrate its counting.
   - Have the class clap the rhythm.
6. Play the bass motif.

7. Explain that this little phrase occurs all through the piece, helping to set the mood. It is called a **motif.**
8. As a summary, play the entire recording of this piece.
   - Have the class listen for the triplets which give the feeling of the galloping horse.
   - Have them try to follow the words and note how the music and the singing change for each character.

Suggestions

Preparation

1. Bring a recording of Schubert's "Der Erlkonig."
2. Familiarize yourself with the words of each of the four characters, and with the triplets and bass motifs meant to illustrate the galloping horse.

Assignment

Have the students write down the words to one or two of their favorite songs and recite them as poetry without music.

Evaluation

Ask the class to name the four main vocal classifications, and describe some of the elements of good vocal technique.

THE ERLKING

Narrator: Who rides so late through the night and the wind?
It is the father with his child;
he folds the boy close in his arms,
he clasps him securely, he holds him warmly.

Father: "My son, why do you hide your face so anxiously?"
Son: "Father, don't you see the Erlking?
The Erlking with his crown and his train?"
Father: "My son, it is a streak of mist."

Erlking: "Dear child, come, go with me!
I'll play the prettiest games with you.
Many colored flowers grow along the shore;
my mother has many golden garments."

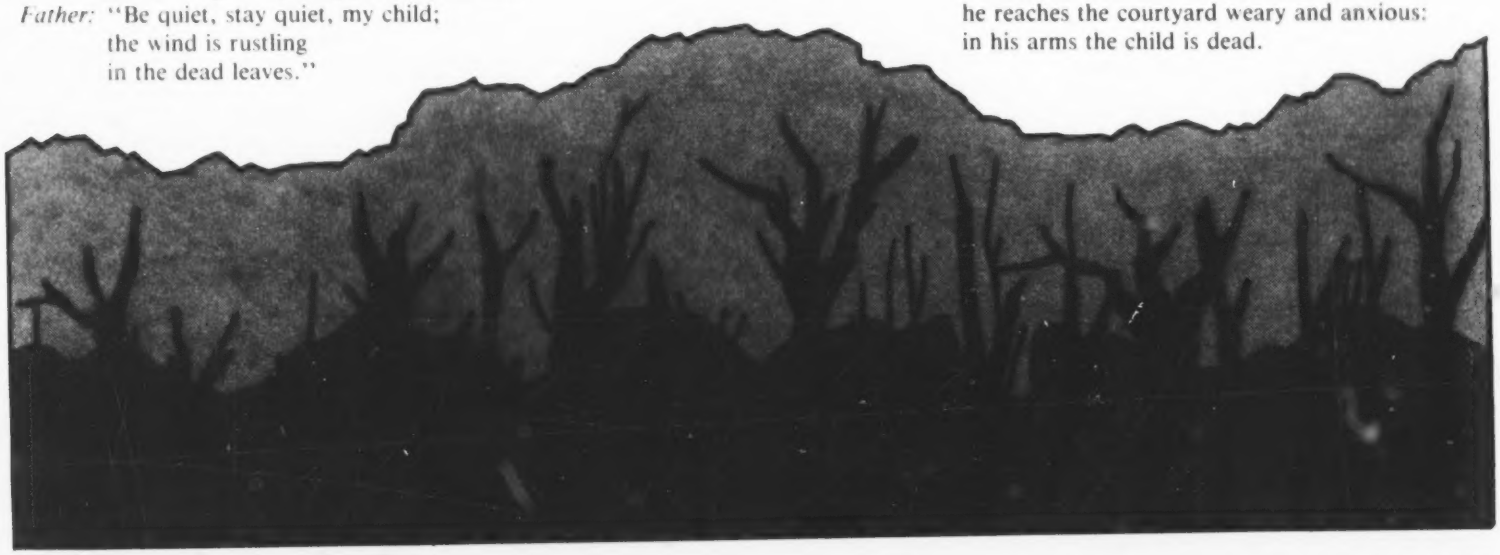
Son: "My father, my father, and don't you hear
the Erlking whispering promises to me?"
Father: "Be quiet, stay quiet, my child;
the wind is rustling
in the dead leaves."

Erlking: "My handsome boy, will you come with me?
My daughters shall wait upon you;
my daughters lead off in the dance every night,
and cradle and dance and sing you to sleep."

Son: "My father, my father, and don't you see there
the Erlking's daughters in the shadows?"
Father: "My son, my son, I see it clearly;
the old willows look so gray."

Erlking: "I love you, your beautiful figure delights me!
And if you are not willing, then I shall use force!"
Son: "My father, my father, now he is taking hold of me!
The Erlking has hurt me!"

Narrator: The father shudders, he rides swiftly on;
he holds in his arms the groaning child,
he reaches the courtyard weary and anxious:
in his arms the child is dead.



The Ring of Word, ed. Philip L. Miller, Norton Library, 1963.

Unit V Jazz

Summary of Unit Content

Jazz is an American art form with unique characteristics. Its early roots may be traced to Africa. The development of jazz from about 1900 to the present incorporates many influences and styles, including early **blues, ragtime, dixieland, swing, progressive,** and **fusion.** Jazz has had a widespread influence on serious orchestral composition in this country and abroad.

Characteristics of jazz

Improvisation

- Improvisation based upon a given theme provides musicians with opportunities for spontaneous invention and a highly personal form of expression.

Rhythm

- Emphasis on the afterbeat is provided in the rhythm section.
- Syncopation and complex rhythmic patterns are frequently employed.

Melody

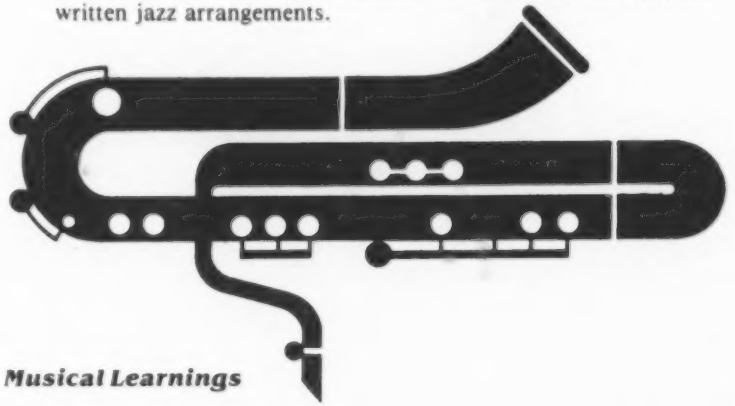
- Alteration of the scale starting with the flat third and seventh ultimately lead to original scale constructions germane to jazz.

Form

- Once the theme (tune or riff) is stated it is followed by variations (improvisations) based on the harmonic background.
- The blues is a unique 12 measure form.

Instrumentation

- The basic rhythm section consisting of piano, bass, guitar, and drum-set may be added to with instruments such as the saxophone, trumpet, trombone, clarinet, or vibraphone.
- The development of the big band increased the groups to include four or five saxes, three or four trumpets, and three or four trombones plus the rhythm section. In most cases this required written jazz arrangements.



Musical Learnings

- To develop an understanding of the various elements characteristic of jazz.
- To introduce students to the various musical periods and styles, including ragtime, dixieland, swing, progressive, and fusion.
- To show the influence of jazz on symphonic composers on an international scale.

Rhythm

- Back beat
- Stress on afterbeat
- Ride cymbal
- Syncopation

Tonal quality

- I, IV, V chords
- Blues progression
- Scale alterations (flat third and seventh and the use of jazz scales, modes)

Timbre

- Rhythm section
- Electronic instruments
- Small ensembles (combos)
- Big band
- Clarinet-woodwind section

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Form

- Theme and variations
- Blues
- ABA
- concert

Notation

-

- pitch notation

Vocabulary

improvisation	big band
syncopation	ragtime
afterbeat	dixieland
theme and variations	swing
blues	progressive
chorus	fusion
combo	concerto

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Lesson 18

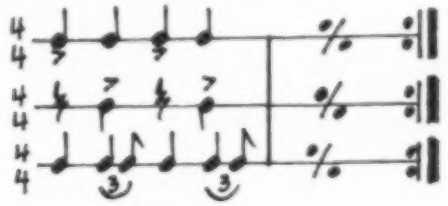
The elements of jazz

Performance Objectives

Students will be able to:

- **demonstrate an understanding of the elements of jazz as a musical form**
- **identify and discuss the use of improvisation in jazz**

Procedures

1. Play an excerpt from *Four and More* by Miles Davis (or another suitable recording). Ask:
   - What kind of music is this?
   - What are the musical sounds that are part of jazz?
2. Assign rhythmic patterns for clapping.

   - Ask for volunteers to improvise rhythmic patterns over the clapping.
3. Introduce the rhythm section through the recording.
   - List the instruments of the rhythm section on the chalkboard.
4. Discuss the concept of improvisation based on a theme.
5. Have the students listen to the entire selection. Ask them to jot down:
   - How many times the theme is played.
   - The number of improvisations by different instruments.
   - The names of the solo instruments.
6. Review the form of theme and variations.
   - Discuss each player's improvised solo.
   - Explain the relationship of the ensemble to the soloist.

Suggestions

Preparation

Recording of *Four and More* by Miles Davis

Assignment

1. Listen to a jazz recording on WRVR-FM or another jazz station.
2. Give the name of the artist or group, and the composition heard.
   - Note the instrumentation, form, and style.

Lesson 19

Comparing fusion and progressive jazz styles

Performance Objectives

Students will be able to:

- **distinguish between fusion and progressive jazz styles**
- **identify and contrast differing elements in the two styles**

Procedures

1. Play an excerpt of **fusion jazz.**
2. Through questioning, elicit responses leading to an understanding of what rock elements are incorporated in jazz, *e.g.*, rhythm, melody, electric guitar.
3. Play an entire selection of fusion jazz. Ask the students to identify:
   - Prominent elements
   - Theme and improvised solos
   - Instruments
4. Play an exerpt of **progressive jazz** devoid of rock elements.
   - Discuss the style and compare to fusion jazz.
5. Repeat the selection in its entirety and ask the students to identify:
   - Differences in the role of the rhythm section
   - Improvised styles
   - Blues progressions (or blues form)
6. Briefly trace the progressive style from the 70s back through the 50s.
7. Emphasize the contribution of Charlie Parker, Thelonius Monk, Dizzy Gillespie, et al.
8. Elicit a final summary from the students covering stylistic differences.

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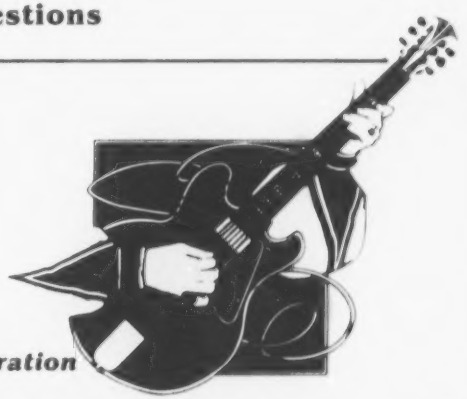
Suggestions



Preparation

1. Recordings to illustrate fusion jazz by: Blood Sweat and Tears, Billy Cobhorn, the Mahavishnu Orchestra, Chick Correa.
2. Recordings to illustrate progressive jazz by: Miles Davis, John Coltrane, Oscar Peterson, Gerry Mulligan, Stan Getz, Clifford Brown, Dizzy Gillespie, Charlie Parker.

Assignment

Write a paragraph comparing fusion and progressive jazz styles.

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Lesson 20

Tracking the historical development of jazz

Performance Objectives

Students will be able to:

- **identify and discuss musical styles that influenced the development of jazz**
- **compare the characteristics of swing, dixieland, and ragtime styles**

Procedures

1. Swing
   - Play an excerpt of big band swing.
   - Through questions and discussion, have the students list various sections of the band (*i.e.*, saxophone, trumpet, trombone, and rhythm).
   - Elicit an explanation of why this is still jazz.
   - Explain the role of the arranger.
   - Listen to solos.
   - Play the entire selection.
2. Dixieland
   - Play an excerpt of New Orleans style dixieland.
   - Through questions and discussion, lead the students to understand and identify simultaneous improvisations (including background improvisation) as distinct from theme or tune improvisation.
   - Have the students identify and list the instrumentation.
   - Review the blues progression.
   - Play the entire selection.
3. Ragtime
   - Play two excerpts of a rag: one written for piano and one for band.
   - Discuss the characteristics of each.
   - Review syncopation.
   - Review I, IV, V chords.
   - Play the entire selection.
   - Elicit a final summary comparing the various styles taught.

Suggestions

Preparation

Obtain a representative recording for swing, dixieland, and ragtime, respectively (*e.g.*, Benny Goodman, Louis Armstrong [early], and Scott Joplin).

Assignment

Write a report comparing swing, dixieland, and ragtime styles.

Performance Objectives

Students will be able to:

- **demonstrate an understanding of the use of instrumentation in symphonic composition**
- **identify the instruments which compose the woodwind section of an orchestra**
- **discuss the jazz elements incorporated in Gershwin's *Rhapsody in Blue***
- **define musical terms such as *concerto, glissando,* and *blue notes***

Lesson 21

How elements of jazz can be used in a symphonic composition

Procedures

1. Explain that *Rhapsody in Blue* was written for symphony orchestra and meant to be played in concert halls along with Bach, Beethoven and Brahms. It features the piano as an equal to the orchestra and is, therefore, called a **concerto.**
2. Play the opening clarinet solo.
   - Identify the clarinet.
   - Point out the use of the **glissando** on the clarinet as a technique borrowed from jazz clarinet players.
   - Point out the syncopations. (Relate to previous lessons.)
   - Point out the **blue notes** as part of the jazz-altered scale appearing in *Rhapsody in Blue.*
3. Write the first two measures of the clarinet part on the board.
   - Point out how the position of the notes on the staff follow the pitch. As the pitch goes up, the notes on the staff also go up.
4. Indicate all the instruments that compose the woodwind section of the orchestra by showing pictures or the actual instruments.
   - Play portions of the composition where the woodwind section can be identified.
   - Play portions of the piece showing the use of the piano against and equal to the orchestra.

Suggestions

Preparation

1. Recording of *Rhapsody in Blue*
2. Pictures of woodwind instruments

Assignment

Have the students listen to WQXR, WNCN, or another classical music station and list two concerti they have heard.

Evaluation

Prepare a written sentence completion test to see if students are able to:

- show an understanding of syncopation, improvisation, fusion jazz and concerto.
- name two instruments of the woodwind section.

Unit VI *Music in the theatre*

Summary of Unit Content

Music is used in the theater to heighten the emotional impact of a story. The plot is written in the form of a play called a **libretto.** A libretto can be enacted through a musical (*e.g., West Side Story, Oklahoma, Sound of Music, Fiddler on the Roof*), an operetta (*e.g., Pirates of Penzance, HMS Pinafore, The Student Prince, Babes in Toyland*), or an opera (*e.g., Carmen, La Boheme, Madama Butterfly*).

In recent years it has become more and more difficult to make hard-core distinctions among the three genres. Is *Sweeney Todd* an opera or a musical?

In a musical most of the dialogue is spoken, with a number of songs (solo and ensemble) used to heighten the dramatic effect. An operetta has spoken dialogue, but it has more vocal selections than a musical.

In an opera most of the dialogue is carried out by singing beautiful melodies called **arias** and through a **recitative** which is accompanied by chords and is less melodic. The opera is a more serious art form than the musical or the operetta because of the demands of the singers' ability. The opera singer must have a vocal technique for rapid scales, a wide pitch range, and a wide dynamic range. Opera is often sung in its original language (*e.g.,* Italian, French, German or Russian).

By contrast, ballet (*e.g., Coppelia, Nutcracker, Gizelle, Sleeping Beauty*) acts out a story by **dancing** to the music. It uses mime and gesture, but no singing or speaking.

In all forms of musical theatre, the story is divided into several acts which, in turn, may be divided into several scenes. This allows for the changing of scenery, props, lighting, and costumes. The actors are costumed and wear make-up. The orchestra is seated in the pit (an area below and in front of the stage). Because of the size of the pit, a pit orchestra is usually smaller than a symphony orchestra.

The principal singers are usually of different voice types. The **timbre** of the voice tends to coincide with traditional audience expectations, *e.g.,* the hero is usually a tenor; the heroine, a soprano; an elderly dignified male, a bass; a female competitor to the heroine, an alto. At times the principal singers sing alone; at other times they sing together by twos, threes, and fours. Such songs are called **ensemble** numbers and are accompanied by the orchestra.

Most productions begin with the orchestra playing an overture. This sets the mood and frequently introduces some of the melodies to be heard. The orchestra also introduces different selections, such as the prelude and the various interludes; it accompanies the singing (or dancing), and represents ideas through motifs or themes.

Musical Learnings

- Pit orchestra
- Combination of voices and instruments
- Acts, scenes, overture, finale
- Arpeggios
- Orchestration

Vocabulary

aria	choreography
recitative	ensemble number
underscoring	leitmotif
libretto	prelude
act	overture
scene	finale

Lesson 22

Music in the theatre

Performance Objectives

Students will be able to:

- **identify the four components of musical theatre: dramatic, artistic, dance, and music**
- **recognize themes from popular TV shows and Broadway shows and describe their impact on the story**

Procedures

1. Discuss students' experiences with drama (*i.e.*, movies, TV, skits at scout troop meetings, camp shows, school plays). Develop the concept that music heightens the emotional impact of the story.
2. Make the students aware of the components of musical theater and how they contribute to the development of the plot, *e.g.*, scenery, costumes, lighting, make-up, orchestral underscoring, vocal selections, and dance selections.
3. Discuss the following:
   - The division of a musical play into acts and scenes.
   - The use of an overture, preludes, interludes, dance sequences, arias, ensemble numbers (*e.g.*, duets and trios), chorus selections, and finales.
4. Compare a symphony orchestra with a pit orchestra. Why is the pit orchestra often smaller?
5. Clarify the four basic components of musical theater and discuss how they work together:
   - Dramatic component
     a. plot, libretto, and poetry
     b. acts and scenes
     c. dialogue, soliloquy, and pantomime
     d. comedy vs. tragedy.
   - Artistic component
     a. setting (time and place), scenery and lighting
     b. costumes and make-up

Suggestions

Preparation

1. Photos of scenery, stage settings, and actors in costume
2. Filmstrips of theater or opera productions (if available)

Assignment

Have the students bring in newspaper advertisements for current musical plays, musical movies, or musical television programs. Students who own recordings of musicals could bring them to class.

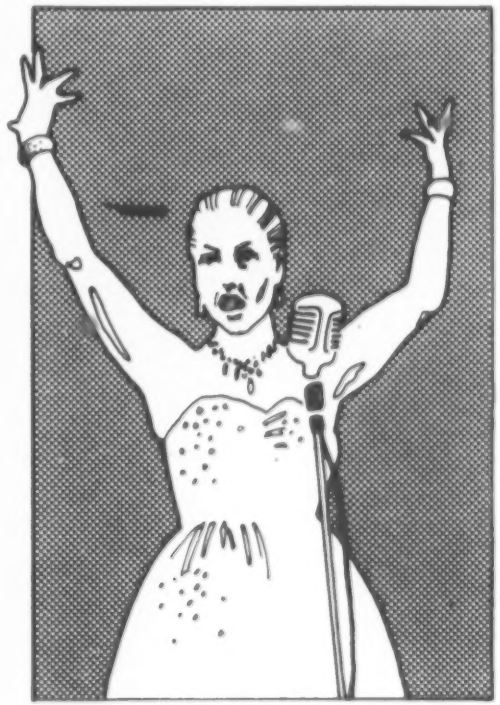
Additional suggestions are included in the *Theatre Activity Packets* prepared for specific musicals and ballets — *The Tap Dance Kid, Three Musketeers, The Wiz, Dance Theater of Harlem, Coppelia,* and *Big River.* (Copies available from the Division of Curriculum and Instruction.)

Procedures

- Dance component
  - a. solos
  - b. ensembles
- Music component
  - a. Solos, (aria, recitative, dialogue, vocal demands, *bel canto*)
  - b. Ensembles (duets, trios, quartets)
  - c. Chorus (opening, finale, crowd scenes)
  - d. Orchestra

6. Have the students discuss the following:
   - Orchestra
     - a. What does the overture do to prepare the audience for the play?
     - b. What is the purpose of background music (underscoring)?
   - Chorus
     - a. What purpose does the chorus serve in a musical show?
   - Soloists
     - a. What is the usual purpose of the solo?
     - b. Can any voice sing any song with equal success and effectiveness?
     - c. Can any emotion be expressed in the song? Is it stronger to **say** the words or **sing** them?

Suggestions



Performance Objectives

Students will be able to:

- **relate Leonard Bernstein's musical *West Side Story* to *Romeo and Juliet***
- **sing some of the songs from *West Side Story***
- **outline the plot of *West Side Story***
- **define the musical term *interval* and illustrate its use in some of the songs from *West Side Story***

Lesson 23

The musical West Side Story

Procedures

1. Tell students the plot of *West Side Story* (see below). Relate it to *Romeo and Juliet.*
2. Have class learn some of the following songs:
   - "Maria"
   - "Tonight"
   - "One Hand, One Heart"
   - "I Feel Pretty"

   How do these songs help the development of the plot?
3. Listen to the song "America." Help the students detect the changes of meter as they occur in the opening phrases.
4. Listen to the song "Gee, Officer Krumpke."
   - Lead the students in making up an original stanza.
   - Have them sing it.
5. Mention the collaborators in the creation of this work: book by Arthur Laurents; music by Leonard Bernstein; lyrics by Stephen Sondheim; choroegraphy by Jerome Robbins.
6. Use the opening two tones of the song "Tonight" as an illustration of the interval of a perfect fourth. What other songs begin with this same interval (*e.g.,* "Auld Lang Syne," "Here Comes the Bride")?

Suggestions

Preparation

1. Recording of *West Side Story*
2. Copies of the words to the songs
3. Tell the story of Bernstein's musical *West Side Story*—Synopsis:

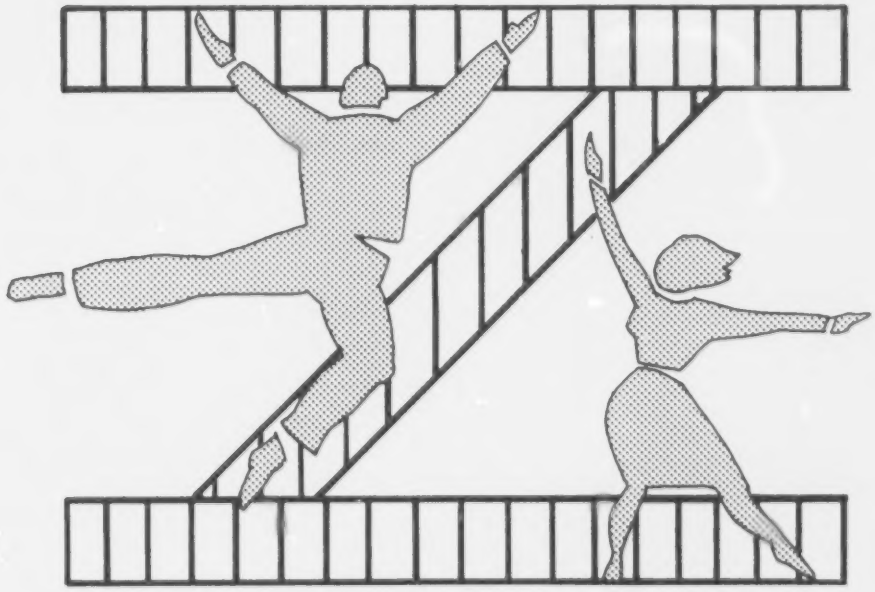
   Two rival street gangs, the Jets and the Sharks, prepare to have a rumble. At a dance, Maria, sister of Shark leader Bernardo, and Tony, co-founder of the Jets, meet and fall in love. The next day, Tony and Maria meet to confirm their impossible love; Maria asks Tony to stop the fight. Before Tony can do so, Bernardo accuses him of cutting in on Chino, who is engaged to Maria. Switchblades are drawn. Tony's friend, Riff, and Bernardo stalk each other. Riff is stabbed. In blind revenge, Tony stabs Bernardo. The unwanted terror erupts.

   While Maria is waiting for Tony, Chino breaks the news to her. He grabs a gun and leaves to hunt for Tony. Maria persuades Anita, Bernardo's girlfriend, to find Tony and tell him of the danger. When Anita arrives at Tony's hideout, she is savagely tormented by the Jets. Out of spite, she tells them Chino has killed Maria. Tony gets the message and bolts from his hideout to meet Maria just as Chino shoots him. The tragedy draws the two gangs together.

Procedures

7. Use other songs from *West Side Story* to represent different intervals.
   - "Maria" (diminished 5th)
   - "I Feel Pretty" (major 3rd)
   - "One Hand, One Heart" (minor 2nd)

   Explain that an **interval** is a unit measuring the distance between tones, either horizontally (as in a melody) or vertically (as in a chord). Such distances are measured in units of half steps.



Suggestions

Assignment

1. Find other works (musical or literary) that are related to the story of *Romeo and Juliet*.
2. Why do you think this story is so popular? Explain in a few paragraphs.

Lesson 24

The opera La Boheme

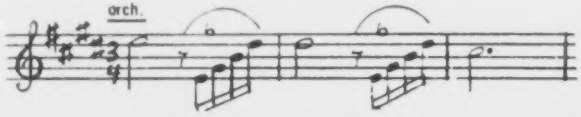
Performance Objectives

Students will be able to:

- **outline the story of the opera *La Boheme***
- **describe and discuss the mood of the opera**
- **identify the voice categories of the various characters**
- **define musical terms such as *arpeggio***

Procedures

1. Outline the story of Puccini's *La Boheme.*
2. Explain that the music is meant to enhance both mood and emotion. (At the beginning of Act I, four young students in a garret room are enjoying life. The first few measures of the orchestra set the mood.)
3. Play a recording of the first minute or so of Act I. Has the orchestra set the mood well? How so?
4. Explain that at the end of Act I, Rudolpho bumps into Mimi in the dark hall. He introduces himself in the aria, "Che Gelida Manina," and tells about his life. Rudolpho is sung by a tenor voice. Play a portion of this aria. Why did Puccini use a tenor voice for this part? (To give the impression of a young man.)
5. Explain that Mimi tells about herself in the aria, "Mi Chiamano Mimi." Her favorite time of the year is spring, when winter's cold goes away. Mimi is sung by a soprano voice. Play this aria through. Can you spot the part where Mimi is singing about the coming of spring? (Long legato melody near the end).
6. Explain the circumstances in Act II when Musetta sings her waltz song. Play Musetta's waltz song.



7. Replay the first three measures. Point out the **arpeggio** and explain that this is a chord played one note at a time. Play the first arpeggio and then play the chord.
8. Explain that Musetta is also a soprano, while Marcello is sung by a baritone. Later in the waltz they are joined by Mimi, Rudolpho, and the others. Play the entire waltz section. Ask the class to try to identify the sopranos, tenor, and baritone voices, and to listen to how the orchestra helps build up to the climax.

Suggestions

Preparation

1. Bring a recording of Puccini's *La Boheme.*
2. Familiarize yourself with the story.

   La Boheme is a romantic opera about the lives of poor artists and the women they love in the Latin Quarter of Paris around the turn of the century. Rudolpho is a writer and his friend Marcel is a painter; they must each struggle just to pay the rent. The two friends meet Mimi, an impoverished seamstress, and she and Rudolpho fall in love. Marcel, meanwhile, continues an off-and-on love affair with his flame, Musetta. Rudolpho becomes violently jealous of Mimi; the pair quarrel and are only reconciled at the end of the opera when Mimi, who is desperately ill with consumption, dies in Rudolpho's arms.

3. Be able to locate Rudolpho's and Mimi's Act I arias, as well as Musetta's waltz in Act II on the disk or tape.

Assignment

In the library, find another opera by Puccini. Prepare a report on the story of that opera.

Performance Objectives

Students will be able to:

- **explain the components of ballet**
- **relate the story of a particular ballet**
- **identify and describe various forms of physical expression through which ideas can be conveyed**
- **discuss the relationship between music and the dance**

Lesson 25

The ballet

Procedures

1. Describe how ideas can be conveyed through mime, gesture, and dance.
2. Help the students understand the problems of the composer in orchestrating a ballet and providing music that generates the impulse to dance.
3. Illustrate how orchestral techniques create a mood, *i.e.*, **tremolo, drum roll, flutter tonguing, crescendo, pizzicato, ponticello, harmonics, electronic instruments, mutes.**
4. Relate the story of *Coppelia* (or another ballet of your choice) with the aid of a recording and correlated filmstrip (Jim Handy Co.).
5. Explain the components of a ballet, *i.e.*, choreographer, solo, ensemble, *corps de ballet*, staging, scenery, and costumes.
6. Make the distinction between functional dance music (*i.e.*, accompaniment to dancing) and stylized dance music (*i.e.*, composed for listening enjoyment rather than for actual dancing).
7. Play the music to *Coppelia* (or another ballet of your choice). Have one or two volunteers try to dance to a portion of the music.

Suggestions

Preparation

1. Bring a recording of the ballet selected, *e.g.*, *Coppelia*.
2. Prepare a filmstrip of the ballet, if available.
3. Familiarize yourself with the story.

Assignment

Write a composition on one of these topics:

- Being a ballet dancer is a very demanding career.
- Ballet is an important part of musical theatre.
- Ballet is graphic music.

Evaluation

1. Ask students to name several elements of musical theater.
2. Ask them to name one ballet, one opera, and one musical play with which they are familiar.

Unit VII *Music in the concert hall*

Summary of Unit Content

The concert hall is a large auditorium where various kinds of music are performed, *i.e.*, symphonies (orchestral music), concerti (solos with orchestra), chamber or small instrumental group performances and large-scale performances with both orchestra and chorus. Rock and pop music may also be performed in concert halls.

- The symphony orchestra consists of four groups of instruments: strings, woodwinds, brass, and percussion. During the Classical and Romantic periods a great deal of popular music was written for the symphony orchestra.
- A **concerto** is a work of symphonic proportions that utilizes a solo instrument as an equal partner with the orchestra.
- The term **chamber music** covers a wide variety of compositions (predominantly instrumental) for groups significantly smaller than the symphony orchestra.
- Some large-scale works for concert hall performances utilize a **chorus** together with the orchestra. Some have vocal soloists. They differ from opera in that they are not staged with costumes and scenery.

Musical Learnings

- 6/8, 9/8, 12/8 time
- Review the concept of the major scale
- Review the minor scale
- Introduce the timbre of the:

  Brass section
  Piano and organ
  String quartet
  Combined orchestra and chorus

Vocabulary

concerto
string quartet
woodwind or brass quintet
chamber music
"cut" time
double exposition
conductor
exposition
solo
ensemble
1st chair

Lesson 26

The symphony orchestra

Performance Objectives

Students will be able to:

- **differentiate the sections of a symphony orchestra and demonstrate an understanding of the musical instruments contained in each**
- **recognize the use of major and minor scales and chords**

Procedures

1. Play a recording of Benjamin Britten's *Young Person's Guide to the Orchestra."*
   - Stop after each section of the orchestra is introduced. (A **light** chalk or grease pencil mark on the record can indicate where the phonograph needle is to be placed. This may be prepared in advance and the record should be cleaned after the lesson.)
   - To discuss the woodwind section, refer back to lesson 21; the string section, lesson 11; the percussion section, lesson 3.
   - Explain the method of sound production of brass instruments. Show pictures or actual brass instruments, including mouthpieces.
2. Refer back to lesson 9 and show how the first three notes of theme (D, F, A) form a **chord** (harmony) when played together.
3. Refer back to lesson 12 and discuss how the theme of this piece is based on the minor scale and the minor chord.
4. Tie the lesson together by showing that much of music, whether it be country and western, folk, or symphonic, is based on the major and minor scales and chords.

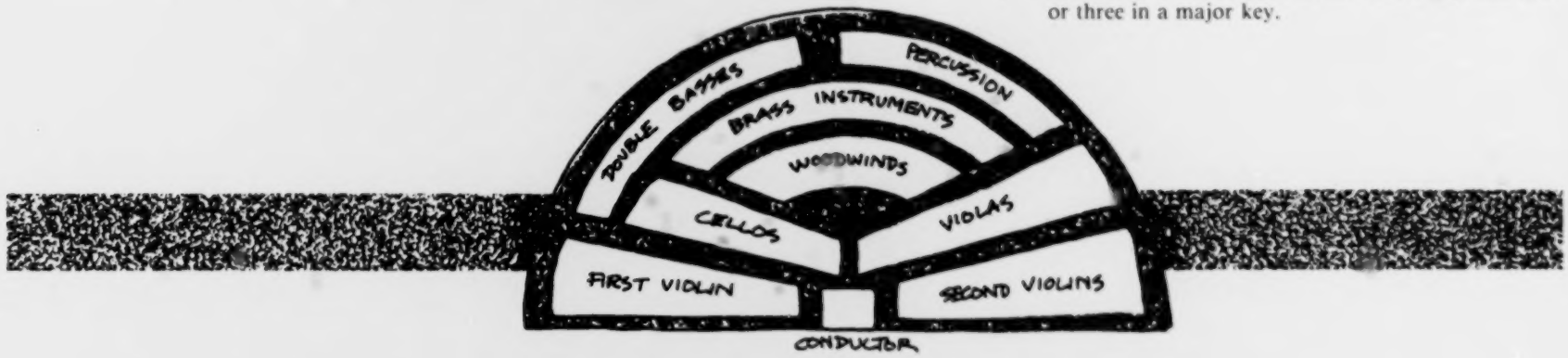
Suggestions

Preparation

1. Recording of Benjamin Britten's *Young Person's Guide to the Orchestra* (with narration)
2. Pictures or the actual instruments of the orchestra (especially brass instruments), including mouthpieces

Assignment

Students should listen to several orchestral selections at home (FM radio, recordings), and bring to class a list of two or three selections in a minor key, and two or three in a major key.



Lesson 27

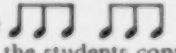
The concerto

Performance Objectives

Students will be able to:

- **identify the characteristics of the concerto as a musical form**
- **explain 6/8 rhythm**
- **define musical terms such as exposition, arpeggio, and trill**

Procedures

1. Play the first movement of Beethoven's *Fifth Piano Concerto (Emperor).*
   - Explain that the piano plays the introduction, after which the orchestra plays the whole first section alone. This is called the **exposition.** The piano repeats the exposition with orchestral accompaniment.
   - Point out the frequent arpeggios and trills. This repetition creates a **double exposition** within the symphonic form.
2. Ask the students if the piece sounds like it is in major or in minor key. Have students sing a major scale (use **la**).
3. Play a portion of the last movement while the students keep time (*i.e.*, clap, click fingers).
   - Point out the "three" feeling within each beat. Explain that this type of rhythm is called 6/8 because of six eighth notes measured in two.
   - Write  on the board to show how the grouping of three is written. Have the students copy this into their notebooks.
   - Write 6/8 on the board. Explain why this is the correct time signature and how it differs from 2/4.

Suggestions

Preparation

Recording of Beethoven's *Fifth Piano Concerto.*

Assignment

Have the students name other music they have heard that is in 6/8 time. Discuss this music at the next meeting.

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Lesson 28

Chamber music

Performance Objectives

Students will be able to:

- identify and discuss the characteristics of chamber music
- compare chamber music to orchestral music

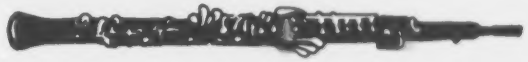
Procedures

1. Play a portion of the first movement of Beethoven's *String Quartet,* Opus 59, No. 2.
   - How many instruments are playing? (four) What kind? (string)
   - Elicit the difference in size between the symphonic orchestra and a string quartet.
   - Explain the origin of the term **chamber music** (meant for small room or chamber).
2. Ask the students why they think the time signature of this piece is 6/8.
   - Referring back to lesson 27, review the 6/8 time signature.
   - Have the class keep time to part of the selection by counting one, two, one, two.
3. Ask the class if chamber music is only for strings. (No)
   - Play a portion of Mozart's *Oboe Quartet* and ask class to identify the instruments.
   - Is this also chamber music? (Yes) Why? (One instrument plays each part)
   - Have the class identify the time signature of this piece, and keep time.

Suggestions

Preparation

1. Recording of first movement of *Beethoven's String Quartet,* Opus 59, No. 2
2. Recording of Mozart's *Oboe Quartet*



Assignment

Ask students to consult the Sunday *Times,* and report to class the chamber music concerts mentioned in the "Arts and Leisure" section.

Lesson 29

The combination of orchestra and chorus

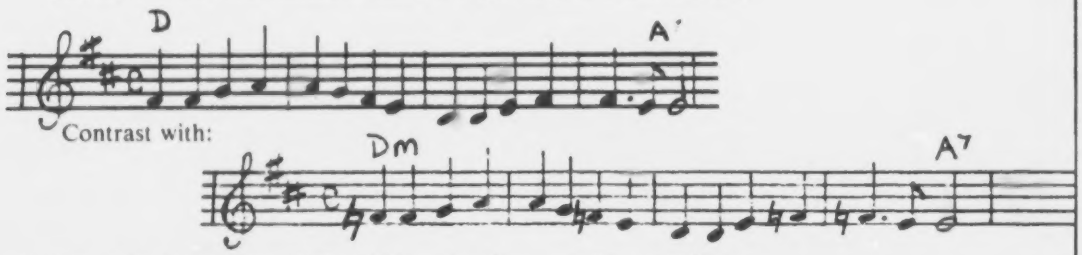
Performance Objectives

Students will be able to:

- **appreciate the combined use of orchestra and chorus as illustrated by the last movement of Beethoven's *Ninth Symphony***
- **relate the meaning of Schiller's "Ode to Joy" to Beethoven's use of the chorus**
- **discuss the expressive effect of this work**

Procedures

1. Hand out copies with the first stanza of Schiller's "Ode to Joy" written in German on one half the page and the matching English on the other half.
   - Have class read and discuss the meaning of the words (in English).
   - Explain that the concept of universal brotherhood was so important to Beethoven that he combined the chorus and orchestra in a symphony for the first time.
2. Play a recording of the last movement of Beethoven's *Ninth Symphony* from the entrance of the chorus to the end of the first stanza.
   - Have the class try to follow the German words.
   - Ask the class to focus on the expressive effect of the alternation of the baritone soloist and the full chorus.
3. Ask the students if this melody is major or minor. Demonstrate the difference by playing the first few measures using F major and D minor chords.



4. Teach the first stanza (in English) to the class, one line at a time.
5. Remind class of need to: sit up at edge of the seat, relax the throat and breathe from the diaphragm, pronounce vowels properly (review if needed).
6. Listen to the first stanza of the *Ninth Symphony* again. Have class sing it as a conclusion to the lesson.

Suggestions

Preparation

1. Recording of last movement of Beethoven's *Ninth Symphony*
2. Copies of Schiller's "Ode to Joy" in both German and English

Assignment

Have the students write a short composition explaining the idea expressed in the poem.

Evaluation

Ask the students to name:

1. Two instruments from each of the four sections of the orchestra
2. A concerto they have heard
3. The four instruments of the string quartet
4. The first symphony to have words included

AN DIE FREUDE

THE FOLLOWING STANZAS, AS ADAPTED BY BEETHOVEN FROM SCHILLER'S "ODE TO JOY", ARE SUNG IN THE CHORAL MOVEMENT.

Baritone: O Freunde, nicht diese Toene!
Sondern lasst uns angenehmere anstimmen,
und freudenvollere. (O friends, friends, not
these sounds! Let us sing something more
pleasant, more full of gladness. O Joy, let us
praise thee!)

(Baritone Solo, Quartet and Chorus)

Freude, schoener Goetterfunken,
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brueder,
Wo dein sanfter Fluegel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein-nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Bruesten der Natur;

Alle Guten, alle Boesen
Folgen ihrer Rosenspur.
Kuesse gab sie uns und Reben,
Einen Freund, geprueft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

(Tenor Solo and Chorus)

Froh, wie seine Sonnen fliegen
Durch des Himmels
praecht'gen Plan,
Laufet, Brueder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Freude, schoener Gotterfunken,
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brueder,
Wo dein sanfter Fluegel weilt.

(Chorus)

Seid umschlungen Millionen!
Diesen Kuss der ganzen Welt!
Brueder, ueber'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr steurzt nieder, Millionen?
Ahnest du den Schoepfer, Welt?
Such' ihn ueber'm Sternenzelt!
Ueber Sternen muss er wohnen.

(Chorus)

Freude, schoener Goetterfunken,
Tochter aus Elysium
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!

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HYMN TO JOY

LOUIS UNTERMEYER, DISTINGUISHED AMERICAN POET AND ANTHOLOGIST, HAS WRITTEN THE FOLLOWING FREE TRANSLATION

Joy, thou source of light immortal,
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come.
Thy pure magic frees all others
Held in Custom's rigid rings;
Men throughout the world are brothers
In the haven of thy wings.

He who knows the pride and pleasure
Of a friendship firm and strong,
He who has a wife to treasure,
Let him swell our mighty song.
If there is a single being
Who can call a heart his own,
And denies it—then, unseeing,
Let him go and weep alone.

Joy is drunk by all God's creatures
Straight from earth's abundant breast;

Good and bad, all things are nature's,
And with blameless joy are blessed.
Joy gives love and wine; her gladness
Makes the universe her zone,
From the worm that feels spring's madness
To the angel near God's throne.

Glad, as when the suns run glorious
Through the deep and dazzling skies,
Brothers, run with shining eyes—
Heroes, happy and victorious.

Joy, thou source of light immortal,
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come.
Thy pure magic frees all others
Held in Custom's rigid rings;
Men throughout the world are brothers
In the haven of thy wings.

Millions, myriads, rise and gather!
Share this universal kiss!
Brothers, in a heaven of bliss
Smiles the world's all-loving Father.
Do the millions, His creation,
Know Him and His works of love?
Seek him! In the heights above
Is His starry habitation!

Joy, thou source of light immortal,
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come.

From *Program Notes: Beethoven Symphonies Nos. 1 & 9* © RCA (Radio Corporation of America)

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Unit VIII *Program music*

Summary of Unit Content

Program music is music that:

- Tells a story
- Expresses a mood or an emotion
- Depicts a scene or paints a picture

The composer of program music may use such resources as:

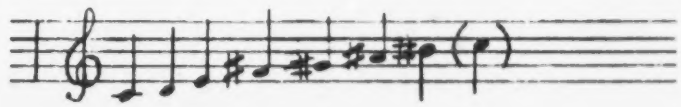
- Timbre and orchestration
- A narrator
- Singers
- Characteristic themes with specific connotations (*i.e.*, leitmotifs)
- Speed and volume of the music
- Realistic sounds (*i.e.*, sounds of birds, rain, railroad)

Program music may directly relate to other arts or to events:

- Drama (*Peer Gynt*)
- Literature (*Don Quixote*)
- Painting (*Isle of the Dead*)
- Dancing (*Petrushka*, "Invitation to the Dance")
- History (*1812 Overture*)

Musical Learnings

- Introduction of the whole tone scale.



- Review of 6/8, 2/4, and 4/4 time signatures
- Rhythmic task of the conductor.

Vocabulary

narrative	dynamics	tone color
motif	describe	mood
theme	depict	emotion

Lesson 30

How music can paint a scene through sound

Performance Objectives

Students will be able to:

- **recognize the impressionistic effects of sound**
- **describe images brought to mind by particular musical works**

Procedures

1. Play a recording (or the piano version) of the "Great Gate of Kiev" from Mussorgsky's *Pictures at an Exhibition.*
   - Show several paintings, one of them depicting huge stone gates or a huge castle.
   - Discuss with the class which of the pictures seems to match the music most closely.
   - Mention that individual taste and experience may influence reactions to the music.
2. Refer back to lessons 12-26 where major and minor scales are discussed.
   - Explain and demonstrate the whole tone scale, and compare it with major and minor scales.
   - Explain that Debussy used this scale to portray the sea.
3. Play a portion of a recording of *La Mer.*
   - Point out use of whole tone scale.
   - Ask students if this is a literal depiction of the sound of the sea.
   - Have students sketch or describe in words their impression of the kind of sea Debussy described in music.
   - Display several of these sketches or compositions.

Suggestions

Preparation

1. Recording of the "Great Gate of Kiev" from Mussorgsky's *Pictures at an Exhibition* (if not available, be prepared to play it on the piano)
2. Recording of *La Mer* by Debussy
3. Paintings suitable as illustrations of the "Great Gate of Kiev." One painting should depict huge stone gates or a huge castle.

Assignment

Have each student choose an example of program music and write a short composition explaining the images the piece brings to mind. (They may obtain recordings at the library or listen to radio stations WQXR, WNYC.)

Lesson 31

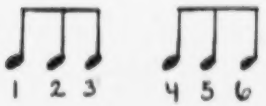
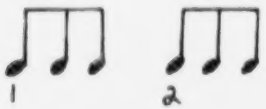
How music can portray specific emotions and moods

Performance Objectives

Students will be able to:

- **describe specific emotions and moods conveyed by particular musical works**
- **respond to 6/8 meter**

Procedures

1. Play a short portion of the first movement of Beethoven's *Symphony No. 6.*
   - Referring back to lesson 10 show the time signature of 2/4.
   - Show the students how they can "conduct" (R.H. only) the music.
   - What mood or emotion does the music express? Explain that Beethoven indicated that this music was to convey the feeling of joy at being in the countryside.
2. Play a short portion of the last movement of this same piece.
   - Referring back to lessons 27-28 show the time signature of 6/8.
   - Have the students count aloud to feel the 6/8 meter and the flow of the piece.

- This 6/8 (more flowing, elongated beat) is also conducted in two. Have the students "conduct" a portion of the music (R.H. only).

- Does the last movement portray the same joyfulness as the first movement? Explain that Beethoven meant this music to be an expression of thanks for the calm after a storm.

Suggestions

Preparation

Recording of the first and last movements of Beethoven's *Symphony No. 6.*

Assignment

1. Ask the students to practice the up-down conducting in front of a mirror, and to try to indicate different emotions with the beat.
2. Write a one or two sentence definition of program music.

Evaluation

1. Can students demonstrate the ability to conduct in two in time to appropriate music?
2. Can students give an acceptable definition of program music (in their own words) in the written homework assignment?

Unit IX *The makers of music*

Summary of Unit Content

Many people are involved in the making of music. Foremost among them is the composer, while the one most often in the public eye is the conductor. The others include arrangers, copyists, instrumentalists, vocalists and other performers. In addition, the recording of music involves sound engineers, electrical engineers, editors and technicians.

Students should know something of what is involved in making music. They should perform vocally and, if possible, instrumentally as well as to conduct others in making music.

Musical Learnings

- Conducting skills
- Concept of musical balance and dynamics

Vocabulary

dynamics
piano (soft)
forte (loud)
mf-mp (mezzo-forte, mezzo-piano)
tempo change
AB form
repetition
contrast
arranger
composer

Lesson 32

Some creators of music

Performance Objectives

Students will be able to:

- **differentiate the roles of the composer, conductor, and arranger of musical composition**
- **discuss the contributions of each to particular musical works**

Procedures

1. Teach the song "When Johnny Comes Marching Home."
2. Play a few measures of a recording of Morton Gould's "American Salute."

- What did Morton Gould contribute to this piece? (He **arranged** it.) Discuss what an **arranger** does.
  - Why can't he be called the composer of the piece? (He didn't write the melody.)
  - Did he add to or change the harmony?

3. Review the conducting techniques already learned, and have class conduct (in two) portions of the piece.
4. Play a portion of Don MacLean's "American Pie."
   - What did MacLean contribute to this piece? (He composed it).
   - What is the difference between composing and arranging? (Composers start off with nothing; arrangers have, at least, a melody.)
   - Discuss some composers the class studied earlier.
5. Have the class conduct to a recording of "American Pie."
   - Remind the students to vary their tempo as the tempo of the music changes.
   - Songs with two sections (like this one) are called AB songs. (Even though the ABs repeat.)
   - Discuss and review the AB and ABA forms.

Suggestions

Preparation

1. Copies of the words to "When Johnny Comes Marching Home" (see page 79)
2. Recording of Morton Gould's "American Salute"
3. Recording of Don MacLean's "American Pie"

Assignment

Practice conducting pieces that have tempo changes.

Performance Objectives

Students will be able to:
- describe and discuss some of the dynamics in the performance of music
- analyze and demonstrate the dynamics involved in conducting a piece of music

Lesson 33

How music is performed

Procedures

1. Play a few minutes of a recording of Wagner's Overture to *Die Meistersinger.*
   - Discuss the adjustments that had to be made to record this piece.
     a. Instruments that predominate to bring out the melodic portion
     b. General interpretation, *i.e.*, how fast, how slow.
   - Discuss the question of balance of sound and instruments.
2. Play the second section of the piece, the "Prize Song Theme," where the melody passes from one woodwind instrument to another.
   - What can a recording engineer do to help the melody to be heard? (Put a microphone close to the instrument that plays the melody.)
   - What must the conductor do to allow the melody to be heard in a concert performance? (Ask the other instruments to play softly.)
3. Teach the class how to conduct with the left hand to indicate dynamics. Then have each student conduct the first several minutes of the piece using the right hand to conduct tempo and the left hand to indicate dynamics.
4. For as much time as is left, call on volunteers to conduct the class in singing any of the songs previously learned. Conductors must choose the correct tempo and dynamics.

Suggestions

Preparation

1. Bring a recording of the Overture to Wagner's *Die Meistersinger*
2. Be prepared to accompany any of the songs learned.

Assignment

Have the students prepare a list of the tasks of the conductor (besides keeping time). Include the expressive aspects of conducting.

Evaluation

Can students conduct proper tempo with the right hand and use the left hand to indicate dynamics?

Unit X *Musical resources in New York City*

Summary of Unit Content

New York City is extremely rich in musical resources.

- There are always a wide variety of concerts, both live and recorded.
- Radio (both AM and FM) and television provide a wide spectrum of musical programming.
- There are many opportunities to attend free or low-cost concerts given by professionals or by school and amateur groups.

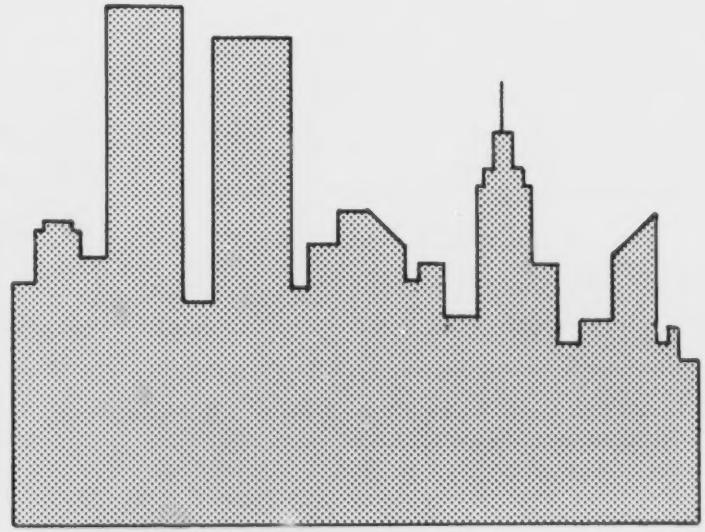
Students can be taught to obtain access to these diverse resources through:

- The Sunday *New York Times* "Arts and Leisure" section
- the "Schwann Catalog"
- Other sources of information *i.e.*, school, radio

Students should be taught proper audience manners and behavior.

Vocabulary

"twofer"
balcony
loge
orchestra seat
program
station break
applause
station "call letters"
encore



Lesson 34

Finding good music in the five boroughs

Performance Objectives

Students will be able to:

- **acquire the means to explore the variety of musical resources in New York City**
- **name sites where music is performed**
- **list resources (publications, libraries) where information about music can be obtained**

Procedures

1. Show some of the record jackets of selections the class has heard. Discuss:
   - Where to buy records.
   - How to find other recordings by favorite artists (Show a copy of the *Schwann Catalog*).
2. Using the Sunday *Times*, discuss:
   - How to find out if a favorite group will appear live.
   - How to purchase tickets and how much they cost.
   - The location of the concert hall.
   - Where to obtain "twofers" and cut-rate tickets for shows and concerts.
   - The names and dial locations of radio stations that play pop, classical, and other kinds of music.
3. Discuss audience manners.
   - How you are expected to behave at a show or concert.
   - When applause is appropriate, not appropriate.
4. Discuss the information a program should contain (Show sample programs).
5. Name libraries where one can listen to and/or borrow records.
6. Discuss New York City's extensive summer music programs, *i.e.*, Opera in the Park, Philharmonic in the Park, Jazzmobile.

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Suggestions

Preparation

1. Recordings used in previous lessons
2. Radio with FM and AM capability
3. Phonograph
4. Class set of the "Arts and Leisure" section of the *New York Times*
5. Class set of the *Schwann Catalog*
6. Maps of New York City
7. Sample concert programs

Assignment

Look in the Sunday *Times* to find a concert that interests you. Attend it or listen to it on the radio.

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Discography

Recordings used in Unit I

Lesson 1

None

Lesson 2

Teacher selected recordings of Disco

Lesson 3

"Johnny B. Goode" by Chuck Berry
Teacher selected recordings of Rock

Lesson 4

"Johnny B. Goode" by Chuck Berry
Teacher Selected recordings of Rock

Lesson 5

Fifth Symphony by Beethoven
"A Fifth of Beethoven" by Walter Murphy
Other recordings of symphonic music with a rock beat

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Recordings used in Unit II

Lesson 6

Teacher selected recordings of Latin music (e.g., *La Playa Sextet*, Tito Puente)

Lesson 7

None

Recordings used in Unit III

Lesson 8

"A Frog, He Would A-Wooing Go" (Scottish folk song)
(or play on piano)

Lesson 9

"A-Roving" (Sea Chantey)
(or play on piano)

Lesson 10

"On Top of Old Smoky" (or play on piano)
"Orange Blossom Special" by Charlie Daniels (or equivalent)

Lesson 11

Billy the Kid by Aaron Copland
Recordings of one or two of the following:
"Old Grandad"
"The Old Chisholm Trail"
"Git Along Little Dogie"
"Oh, Bury Me Not on the Lone Prairie"
"Goodbye, Old Paint"

Lesson 12

"Joshua Fit de Battle of Jericho"
(or play on piano)

Lesson 13

"Oh Happy Day" by Edwin Hawkins

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Recordings used in Unit IV

Lesson 14

Madame Butterfly by Puccini
or a comparable selection to illustrate the voice ranges.

Lesson 15

Carmen by Bizet
"I Left My Heart in San Francisco" by Tony Bennett
"Try a Little Tenderness" by Frank Sinatra (or a selection by some other baritone)

Lesson 16

"Hallelujah Chorus" from Handel's *Messiah*

Lesson 17

"Der Erlkonig" by Franz Schubert

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Recordings used in Unit V

Lesson 18

"Four and More" by Miles Davis (or equivalent)

Lesson 19

Suitable recordings of:
Fusion Jazz
Blood Sweat and Tears,
Billy Cobhorn,
Mahavishnu Orchestra,
Chick Corea

Progressive Jazz
Miles Davis,
Oscar Peterson,
John Coltrane,
Dave Brubeck

Be Bop
Charlie Parker,
Dizzy Gillespie

Lesson 20

Suitable recordings of:
Swing—Benny Goodman
Dixieland—Early Louis Armstrong
Ragtime—Scott Joplin

Lesson 21

Rhapsody in Blue by Gershwin

Recordings used in Unit VI

Lesson 22

Suitable filmstrips of theatre or opera productions

Lesson 23

West Side Story by Leonard Bernstein

Lesson 24

La Boheme by Puccini

Lesson 25

A suitable recording of a ballet with correlated filmstrip if possible

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Recordings used in Unit VII

Lesson 26

"Young Person's Guide to the Orchestra" by Benjamin Britten

Lesson 27

Fifth Piano Concerto ("The Emperor Concerto") by Beethoven

Lesson 28

String Quartet, Opus 59, No. 2 by Beethoven
Oboe Quartet by Mozart

Lesson 29

Ninth Symphony by Beethoven

Recordings used in Unit VIII

Lesson 30

"Great Gate of Kiev" from Mussorgsky's *Pictures at an Exhibition*

La Mer by Debussy

Lesson 31

Symphony No. 6 by Beethoven

Recordings used in Unit IX

Lesson 32

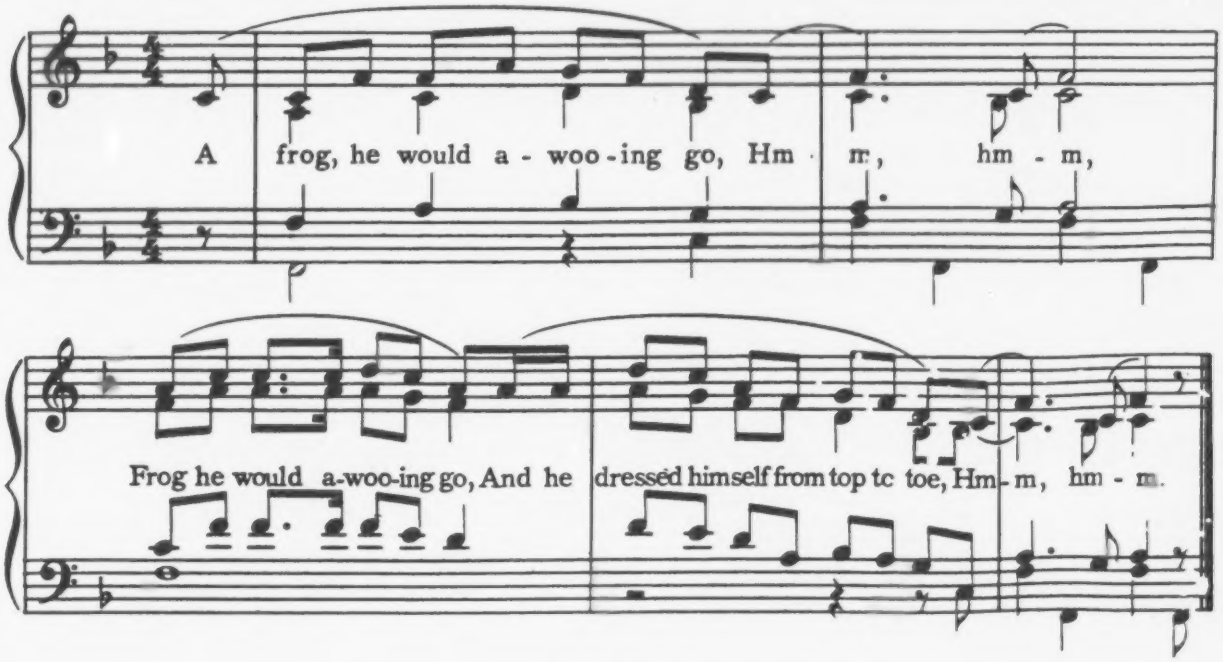
"When Johnny Comes Marching Home Again" (or play this on the piano)
American Salute by Morton Gould
"American Pie" by Don MacLean

Lesson 33

Overture to Wagner's *Die Meistersinger*

A FROG, HE WOULD A-WOOING GO

Words and tune from Ednah P. C. Hayes

Harmonized by Katharine Tyler Wessells

"Uncle Rat, is Miss Mouse within?
Hm-m, hm-m-m,
Uncle Rat, is Miss Mouse within?"
"Yes, in the parlor, learning to spin,
Hm-m, hm-m-m."

"Oh, Miss Mouse, will you marry me?
Hm-m, hm-m-m,
Oh, Miss Mouse, will you marry me?"
"Yes, if Uncle Rat will agree,
Hm-m, hm-m-m."

J 25

"Uncle Rat has gone to town.
Hm-m, hm-m-m,
Uncle Rat has gone to town,
To buy Miss Mouse a wedding gown,
Hm-m, hm-m-m."

"Where shall the wedding supper be?
Hm-m, hm-m-m,
Where shall the wedding supper be?"
"Way down yonder in the hollow tree,
Hm-m, hm-m-m."

First came in was the old tom-cat,
Hm-m, hm-m-m,
First came in was the old tom-cat,
And he danced a jig with Mistress Rat,
Hm-m, hm-m-m.

Next came in was the bumble-bee,
Hm-m, hm-m-m,
Next came in was the bumble-bee,
And he danced a jig with old Miss Flea,
Hm-m, hm-m-m.

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"And what do you think they had for supper?
Hm-m, hm-m-m,
And what do you think they had for supper?"
"Black-eyed peas, corn pone, and butter,
Hm-m, hm-m-m."

"And what do you think they had to drink?
Hm-m, hm-m-m,
And what do you think they had to drink?"
"Persimmon beer and a bottle of ink,
Hm-m, hm-m-m."

And after supper the old tom-cat,
Hm-m, hm-m-m,
And after supper the old tom-cat,
He ate up the frog, the mouse, and the rat,
Hm-m, hm-m-m.

Saddle and bridle on the shelf,
Hm-m, hm-m-m,
Saddle and bridle on the shelf,
If you want any more you can sing it yourself,
Hm-m, hm-m-m.

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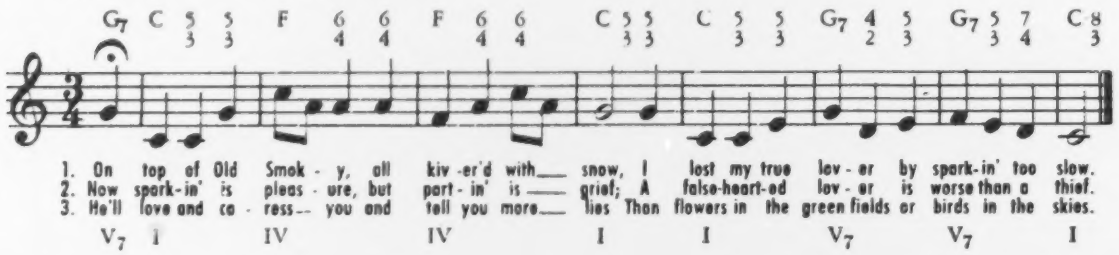
On Top of Old Smoky

This is a mountain "warnin' ballet" (ballad). It sounds best when accompanied by a dulcimer or an autoharp. Chord it also on your guitar or piano.


G7 C 5 3 5 3 F 6 4 6 4 F 6 4 6 4 C 5 3 5 3 C 5 3 5 3 G7 4 2 5 3 G7 5 3 7 4 C 8 3
1. On top of Old Smok - y, all kiv -er'd with___ snow, I lost my true lov - er by spark-in' too slow.
2. Now spark-in' is pleas - ure, but part - in' is___ grief; A false-heart-ed lov - er is worse than a thief.
3. He'll love and ca - ress-- you and tell you more___ lies Than flowers in the green fields or birds in the skies.
V7 I IV IV I I V7 V7 I

If there is no one to play the chords, try singing them. The lowest voices can sing the tones which the Roman numerals indicate. They are the roots of the chords. The two higher voices can hum or sing "la" to the numbers of the scale written above the melody. The middle voices, of course, sing the melody.

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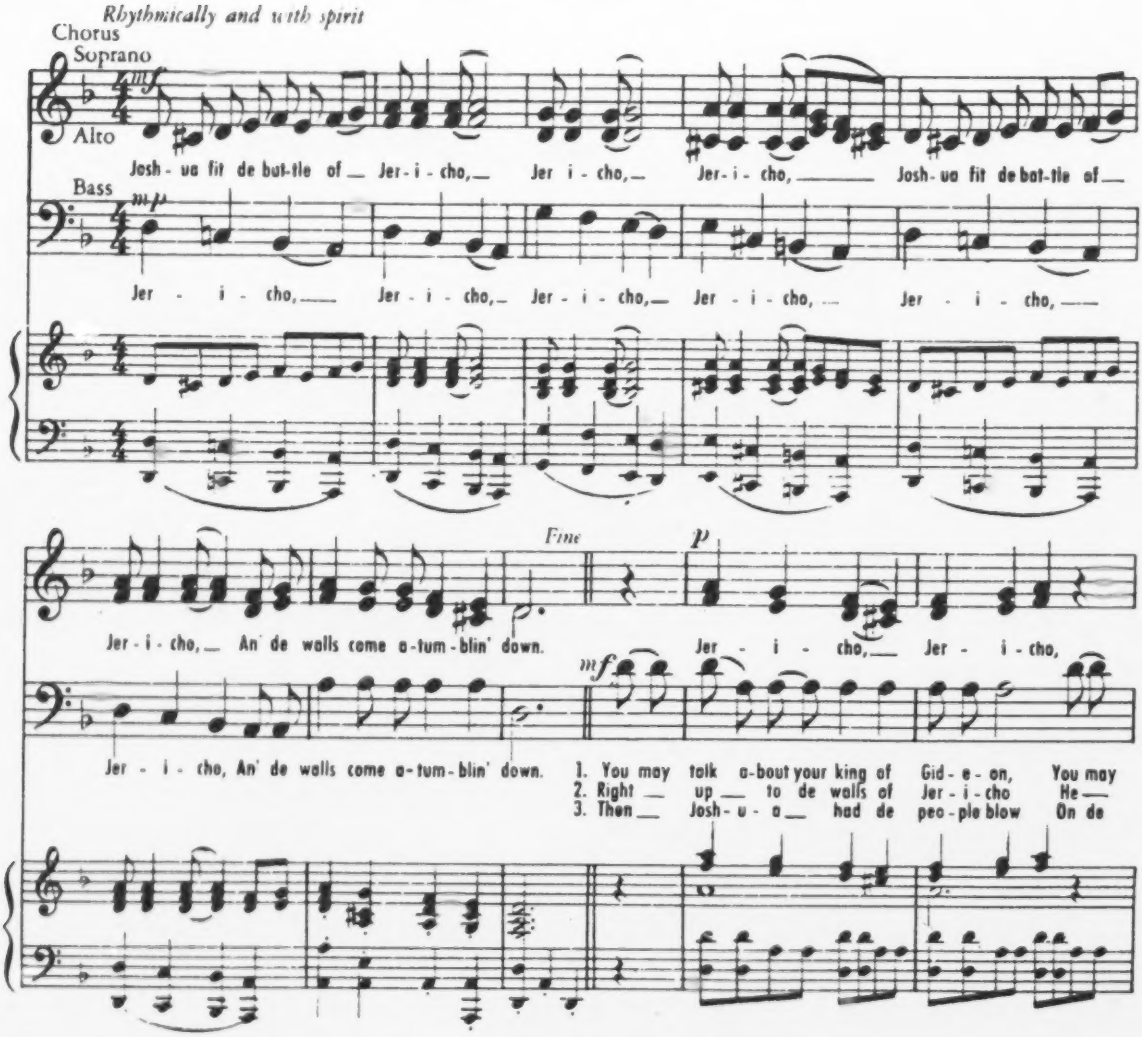
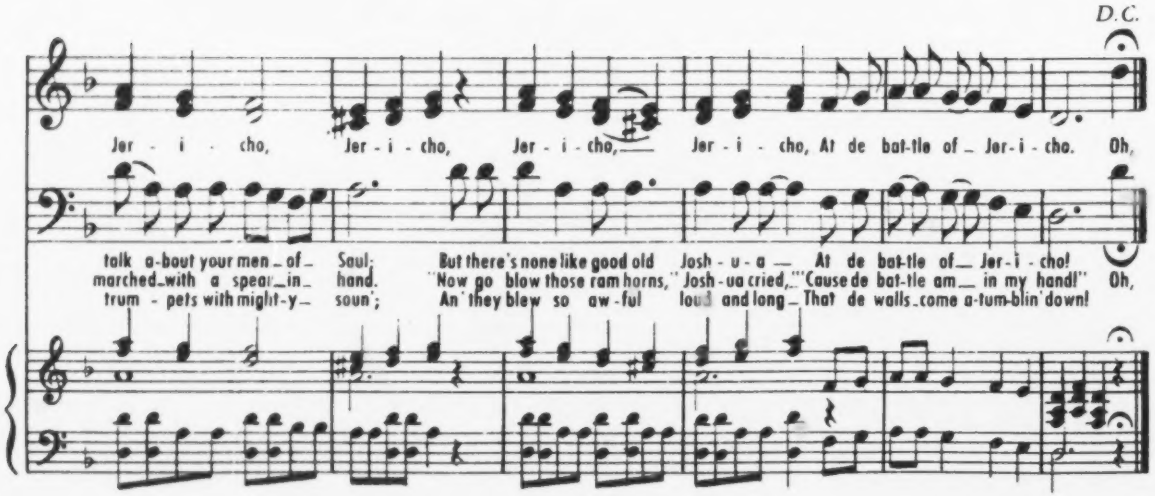
Joshua Fit de Battle of Jericho

Rhythmically and with spirit
Chorus
Soprano
Alto
Josh - ua fit de bat-tle of Jer-i - cho, Jer i - cho, Jer-i - cho, Josh-ua fit de bat-tle of
Bass
Jer - i - cho, Jer - i - cho, Jer - i - cho, Jer - i - cho, Jer - i - cho,
Fine
Jer - i - cho, An' de walls come a-tum-blin' down.
Jer - i - cho, Jer - i - cho,
Jer - i - cho, An' de walls come a-tum-blin' down.
1. You may talk a-bout your king of Gid - e - on, You may
2. Right up to de walls of Jer - i - cho He
3. Then Josh - u - a had de peo - ple blow On de


D.C.
Jer - i - cho, Jer - i - cho, Jer - i - cho, Jer - i - cho, At de bat-tle of Jer-i-cho. Oh,
talk a-bout your men of Saul; But there's none like good old Josh - u - a At de bat-tle of Jer-i-cho!
marched with a spear in hand. "Now go blow those ram horns," Josh-ua cried, "'Cause de bat-tle am in my hand!" Oh,
trum - pets with might-y soun'; An' they blew so aw-ful loud and long That de walls come a-tum-blin' down!

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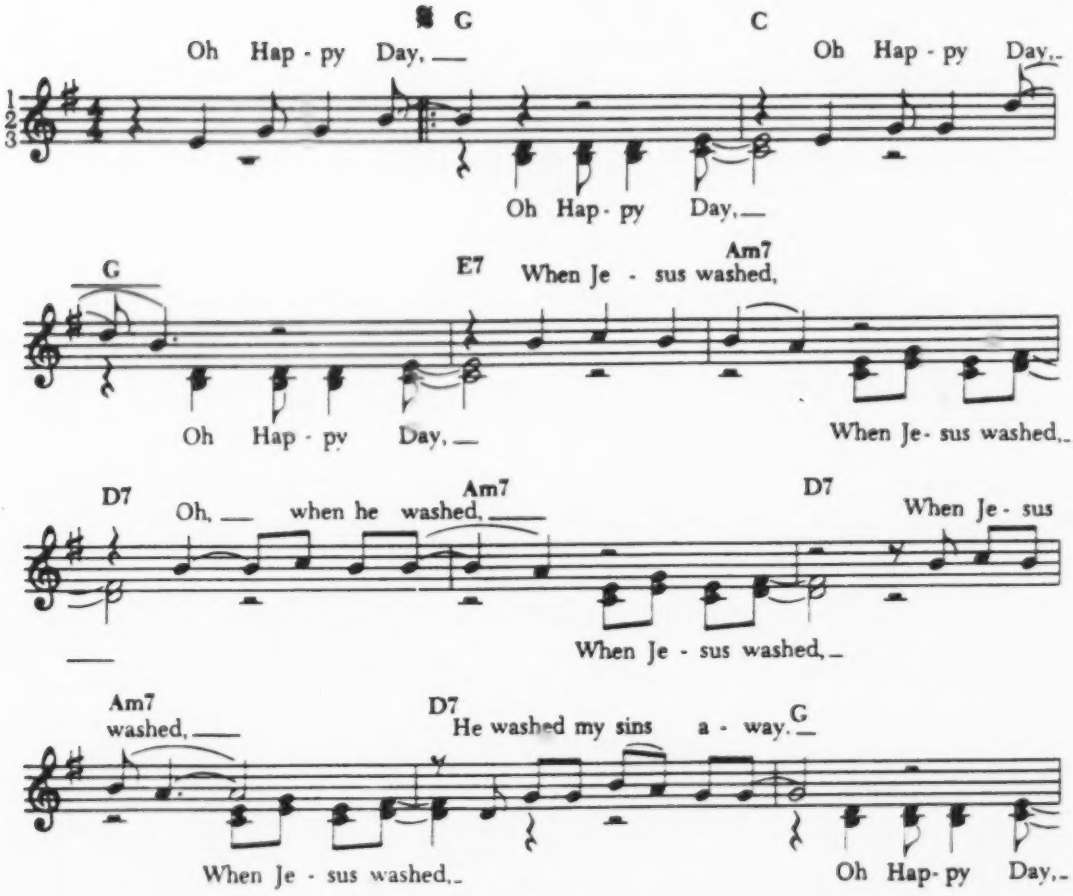
OH HAPPY DAY

Words and Music by Edwin Hawkins

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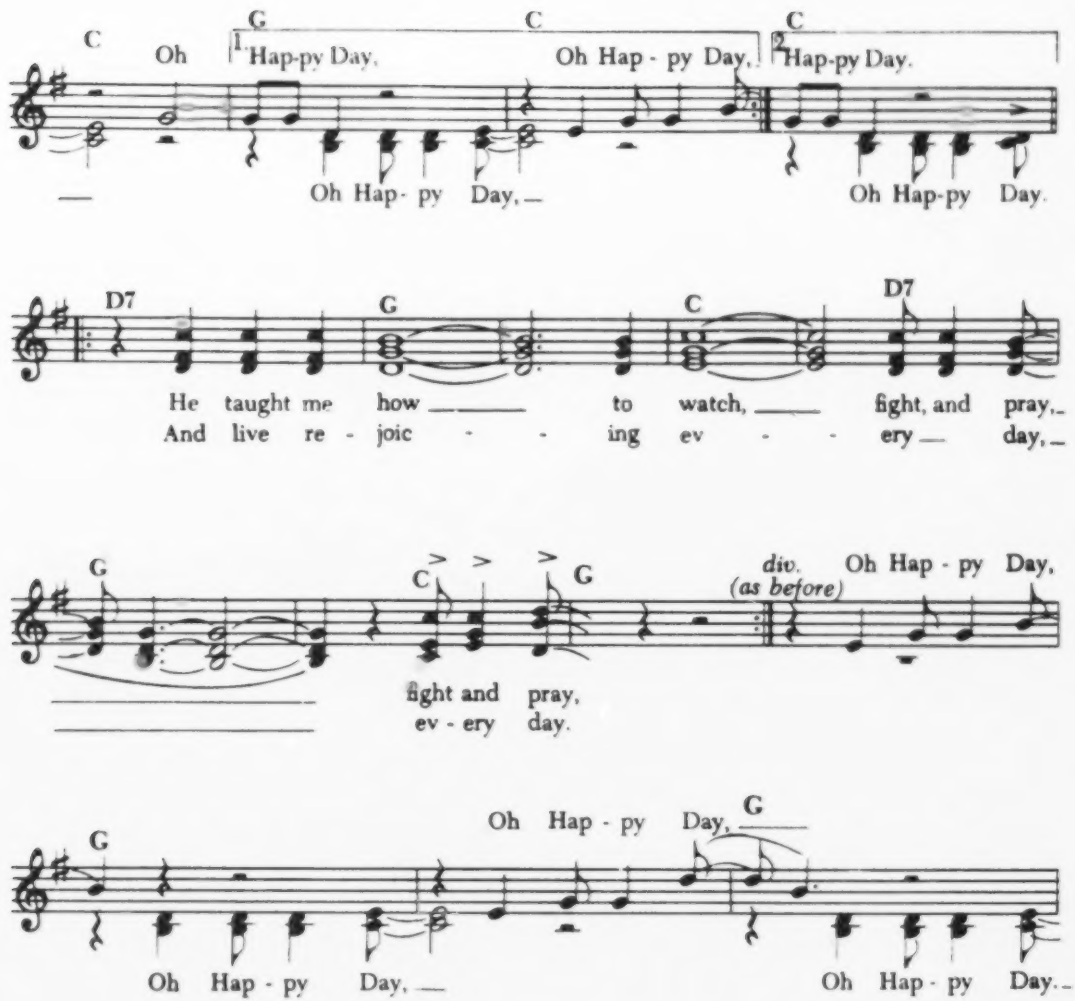
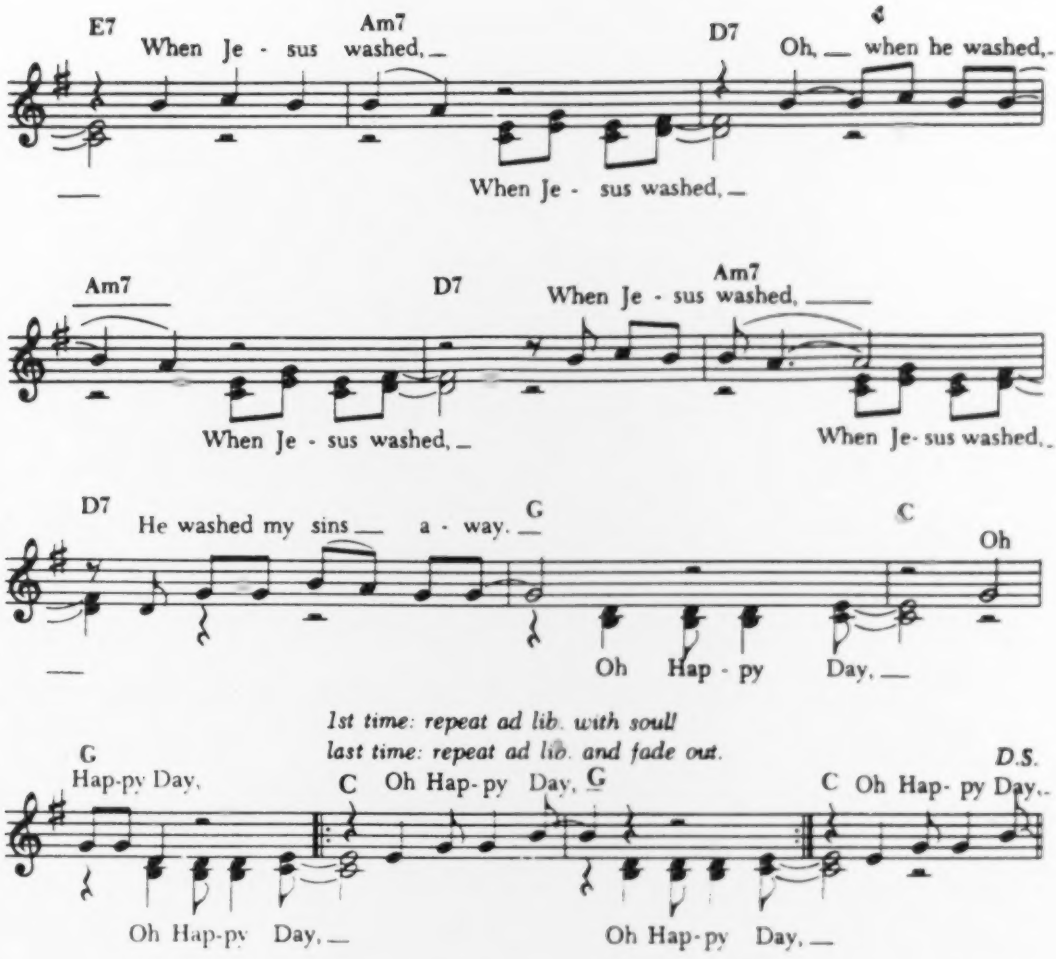

C
Oh
G
1. Hap-py Day,
C
Oh Hap - py Day,
C
2. Hap-py Day.
Oh Hap- py Day,
Oh Hap-py Day.
D7
G
C
D7
He taught me how to watch, fight, and pray,
And live re - joic - - ing ev - - ery day,
G
C
G
div. (as before)
Oh Hap - py Day,
fight and pray,
ev - ery day.
G
Oh Hap - py Day,
G
Oh Hap - py Day,
Oh Hap - py Day.

From *The Music Book* © 1981 Holt, Rinehart and Winston, Publishers. Reprinted with permission.

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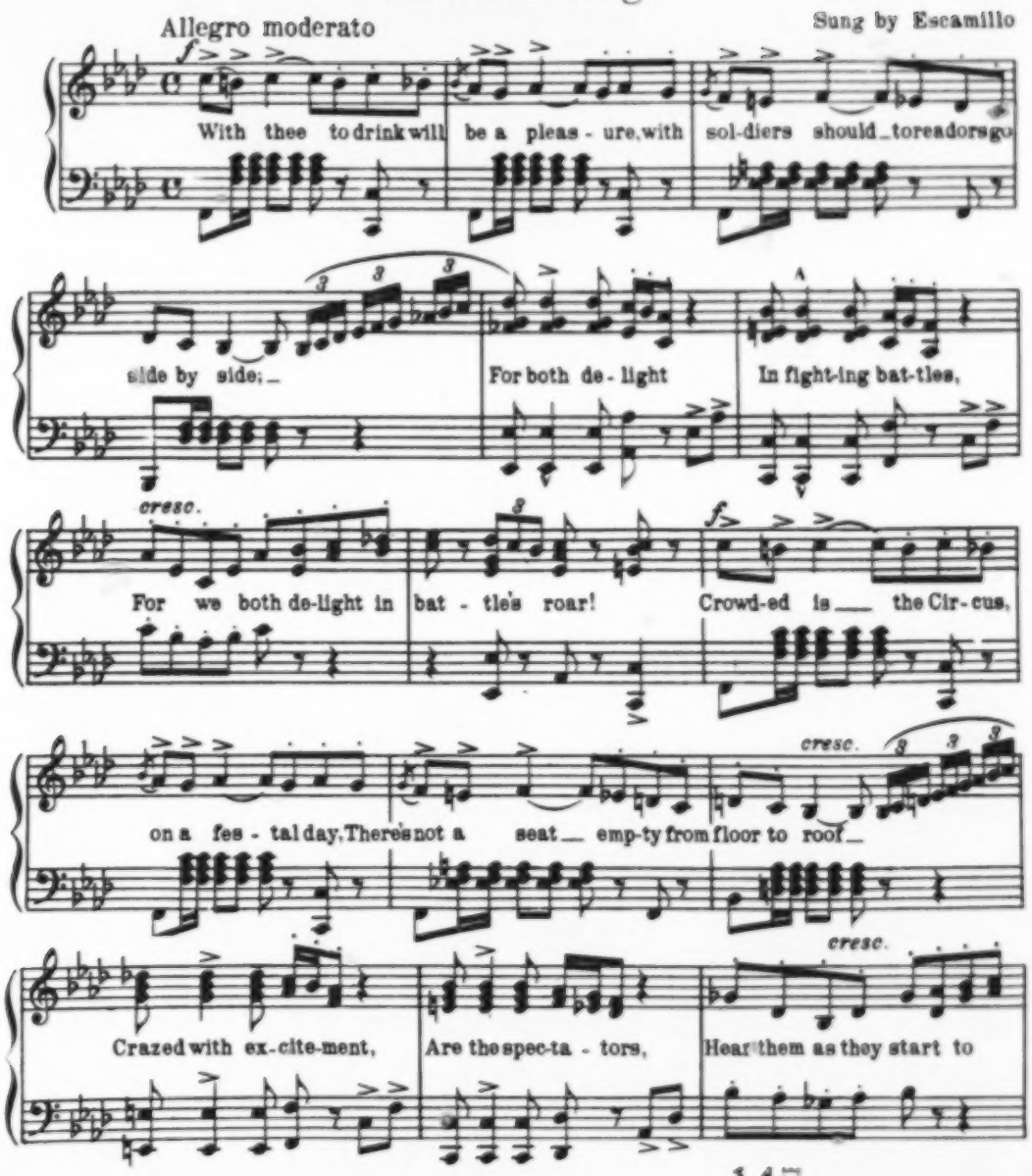
Toreador Song

Allegro moderato
Sung by Escamillo
With thee to drink will be a pleas - ure, with sol-diers should_toreadors go
side by side;_
For both de - light
In fight-ing bat-tles,
cresc.
For we both de-light in bat - tle's roar!
Crowd-ed is___ the Cir-cus,
cresc.
on a fes - tal day, There's not a seat___ emp-ty from floor to roof_
cresc.
Crazed with ex-cite-ment,
Are the spec-ta - tors,
Hear them as they start to

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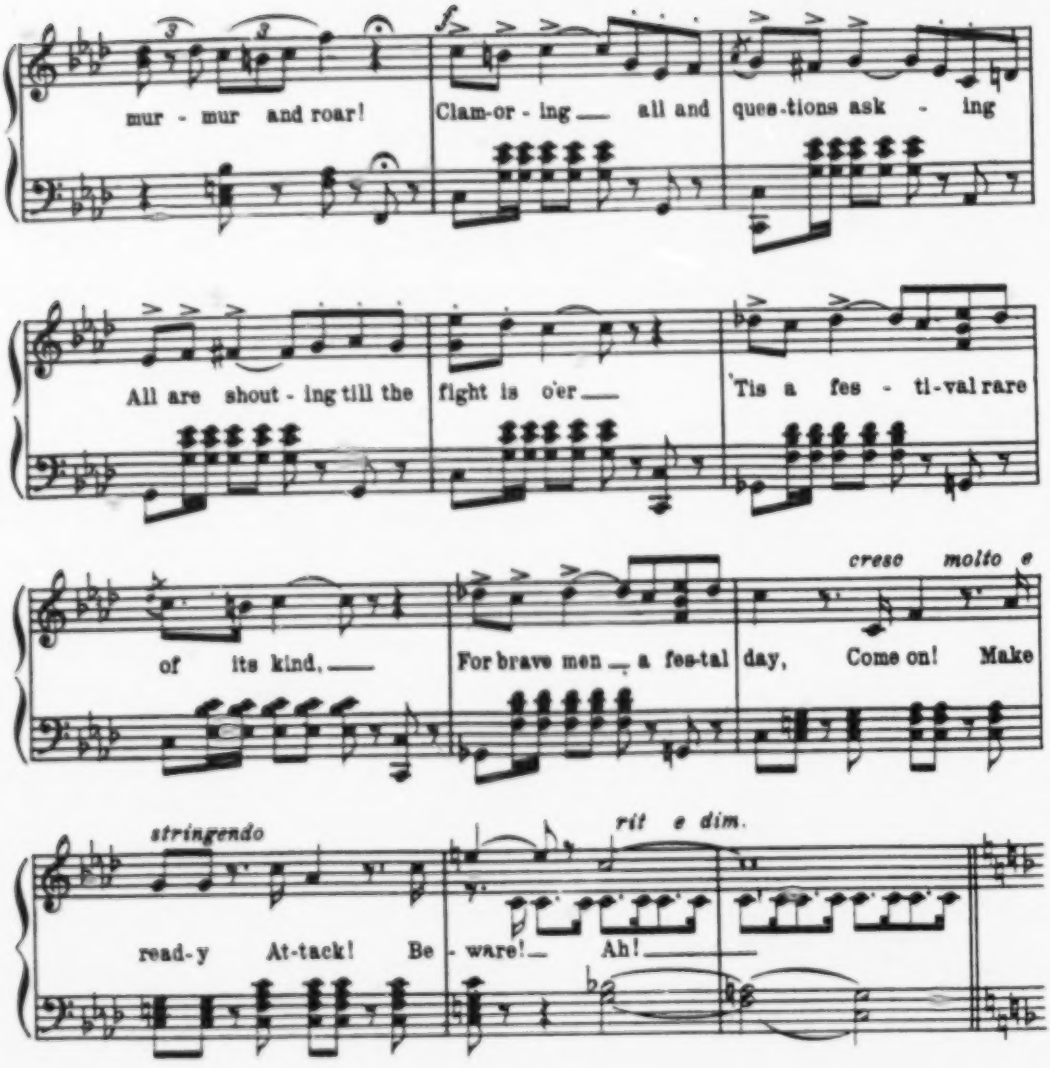
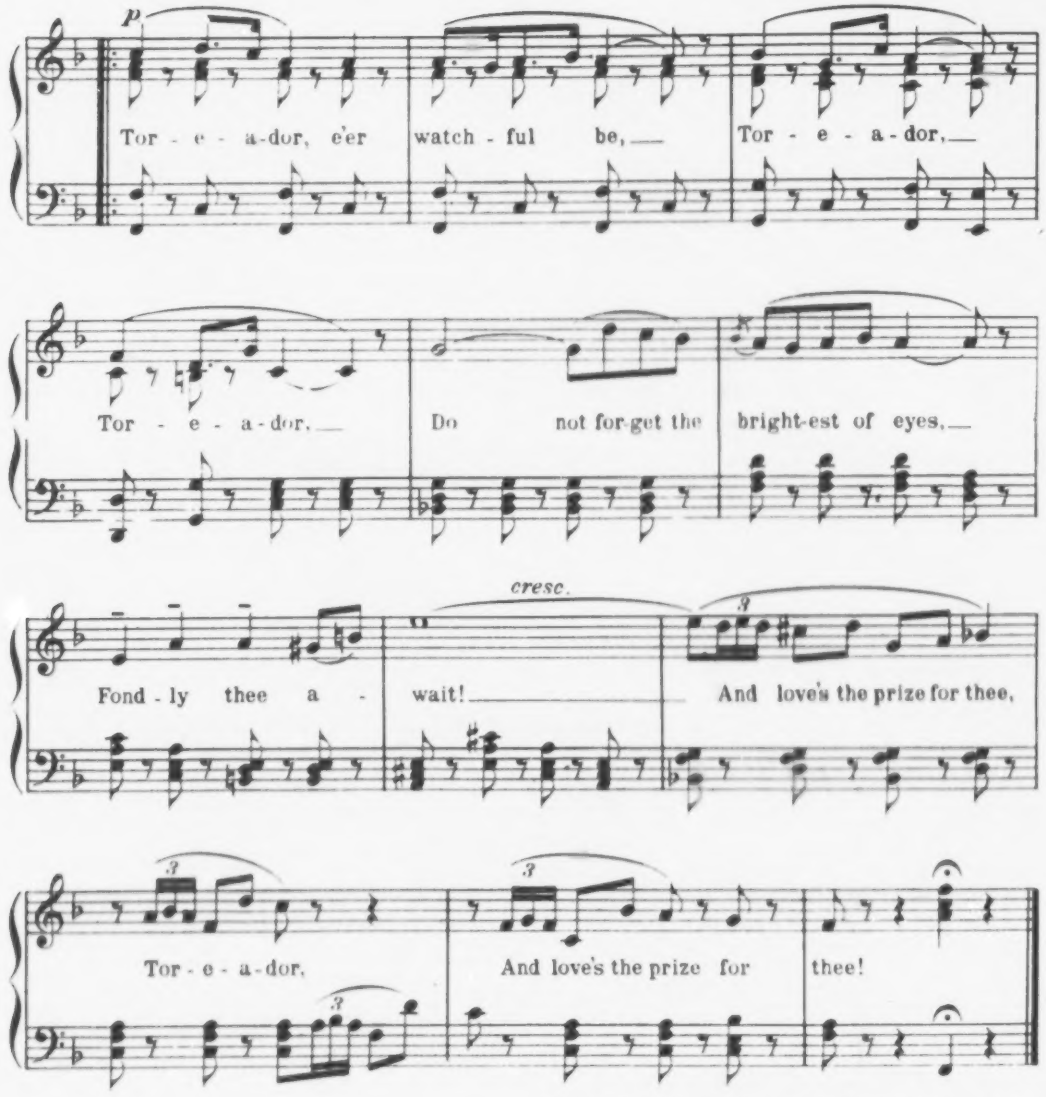
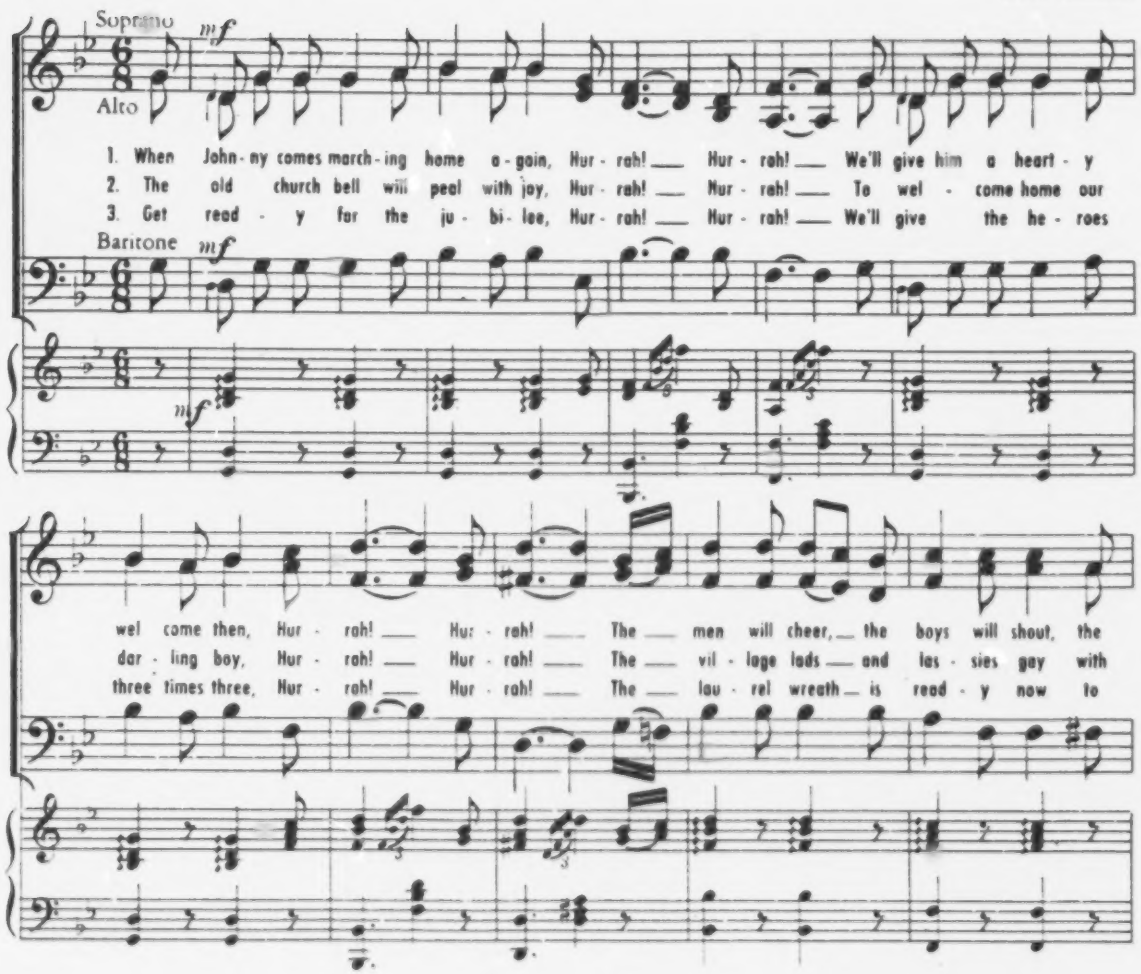
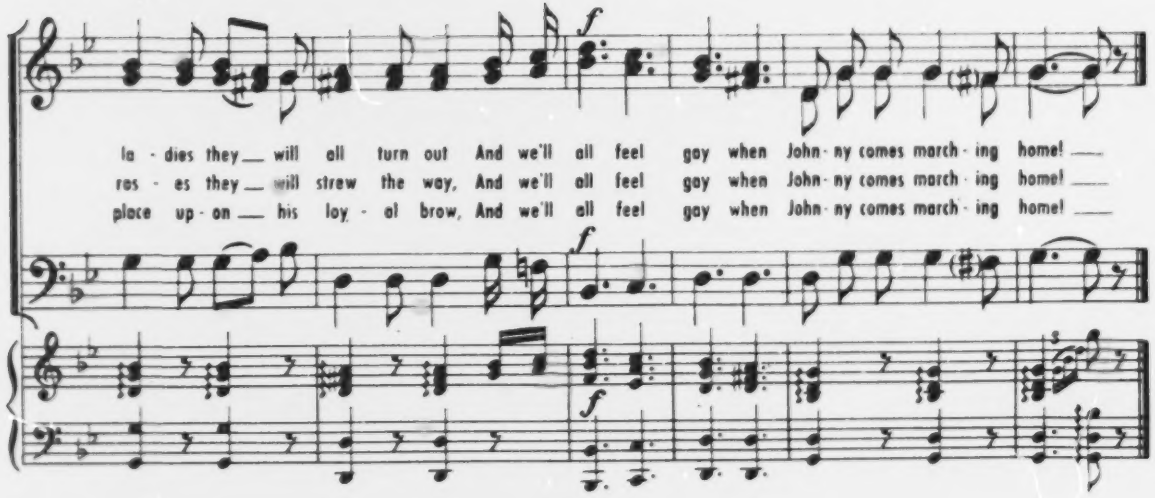

mur - mur and roar!
Clam-or - ing all and ques-tions ask - ing
All are shout - ing till the fight is o'er
'Tis a fes - ti-val rare
of its kind.
For brave men a fes-tal day,
cresc molto e
Come on! Make
stringendo
rit e dim.
read-y At-tack! Be - ware! Ah!

p
Tor - e - a-dor, e'er watch - ful be, Tor - e - a - dor,
Tor - e - a-dor, Do not for-get the bright-est of eyes,
cresc.
Fond - ly thee a - wait! And love's the prize for thee,
Tor - e - a-dor, And love's the prize for thee!

From *The Grand Opera at Home* © 1915, 1927 D. Appleton & Co.

When Johnny Comes Marching Home

Louis Lambert

Soprano
Alto
Baritone
mf
1. When John - ny comes march - ing home a - gain, Hur - rah! Hur - rah! We'll give him a heart - y wel come then, Hur - rah! Hur - rah! The men will cheer, the boys will shout, the
2. The old church bell will peal with joy, Hur - rah! Hur - rah! To wel - come home our dar - ling boy, Hur - rah! Hur - rah! The vil - lage lads and las - sies gay with
3. Get read - y for the ju - bi - lee, Hur - rah! Hur - rah! We'll give the he - roes three times three, Hur - rah! Hur - rah! The lau - rel wreath is read - y now to

la - dies they will all turn out And we'll all feel gay when John - ny comes march - ing home!
ros - es they will strew the way, And we'll all feel gay when John - ny comes march - ing home!
place up - on his loy - al brow, And we'll all feel gay when John - ny comes march - ing home!
f
f
f

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Career guidance capsules

Here are capsules of information about careers which require a knowledge or an appreciation of music, or which use skills particular to the study of music.

The teacher is encouraged to integrate this material into the daily lesson.

The careers mentioned are in many categories:

- Publishing and Printing
- Instrument Making, Tuning, and Repairing
- Business Management
- Music Library
- Audio
- Music Therapy
- Teaching
- Performing
- Composing, Arranging, Orchestrating

Publishing and printing

The ability to read music is essential for some occupations other than playing a musical instrument professionally. These jobs are in the printing and publishing industry. A *music copyist* writes by hand on manuscript paper, or stencils, a copy of a musical score. Pens with specially designed nibs are used. When the same work is done with a music typewriter, equipped witn musical symbols and notations, the occupation is called *music typographer.*

Working with pen and ink, rules, dies, ink pad and straight-edge, a *music grapher* (music autographer), draws the staff lines and then transcribes the music symbols and lyrics from the original manuscript to a sheet music master copy, which is then used for reproduction. Quite specialized is the *music engraver,* who prepares the zinc plates used to print sheet music. The staff (with proper margins), and the music and words are engraved on the zinc plates by means of metal dies and hammer. The plates are then made smooth using ball peen hammers and hand scrapers.

Instrument manufacture and repair

The *Dictionary of Occupational Titles* lists more than 60 job titles in the musical instrument manufacture and repair categories. Some of these jobs require the ability to play the instrument—especially those jobs involving the repair and manufacture of violins and woodwind instruments. The piano, in particular, involves several job functions: the *piano tuner* maintains the pitch of the strings, the *piano technician* may work at repairs (broken hammers, etc.), technical adjustment (regulation, voicing), and the rebuilding of pianos. There are also specialists in piano wood finishing and polishing.

The list expands as we consider large scale manufacturers as well as the independent artisans who make musical instruments. Certainly all of these jobs require a certain interest in and ear for music and/or musical sound.

Business management

Performing musicians must rely heavily on a group of people called agents, booking managers, business managers and tour producers. Arranging the contracts, travel, performance sites and payment for musicians are only a few of the vital jobs performed by these men and women.

It goes without saying that business managers must understand the kind of music the performer is offering, as well as the artistic temperament of the musician—whether it be Willy Nelson or Itzak Perlman, Leontyne Price or Phoebe Snow—and the tastes of the audience to whom it is being offered.

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Music library

A familiarity with the world of music as an active listener and reader may be put to use as a *music librarian*. Knowledge of music notation can be very useful.

Librarians are generally occupied in administration of a library and performing such services as selecting, acquiring, cataloguing, classifying, maintaining and circulating library materials; providing reference, bibliographical, and readers' advisory services.

Music librarians perform these functions in the music libraries of universities and public libraries specializing in books and periodicals about music, recordings and printed music.

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Audio

Listening to music can be the foundation for a number of careers. The *cue selector* integrates prerecorded music with film. Here a sensitivity to the mood and meaning of music is essential, as well as a knowledge of key, form, and instrumentation. The cue selector must know the script and work with the director to coordinate the music with interpretation of the script. A thorough familiarity with music is also needed. He or she makes edit proposals, and supervises technical personnel during the actual recording of the film or TV score from the original tapes.

The *sound mixer* is a bit like a conductor. Operating a console and controlling the microphones, he directs the quality, volume, and balance of sound during recording sessions, TV and radio productions, and motion picture filming. A similar occupation is that of *sound controller,* who operates a sound mixing board to regulate the production of voices, music, and taped sound effects during stage performances.

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Music therapy

An awareness of the healing powers of music, although apparently new in our time, is not without its historical roots. Marsilio Ficino, a Renaissance philosopher, wrote that medicine heals the body, while music cures the soul. Himself a doctor, musician, and theologian, he put this into practice. It is interesting to note that in ancient Greek mythology, Apollo was both the god of medicine and music.

At the present time, the role of the *music therapist* is esentially to plan, organize and direct music activities as part of the cure treatment of patients, so as to influence behavioral changes that could lead to increased experience and comprehension of self and environment. A full range of music activities is possible—solo and group singing, playing in bands, music listening, attending concerts, rhythmic and other creative activities—in which the therapist directs and participates. The therapist collaborates with the rest of a rehabilitation team in order to best serve the patient's needs and better understand their capabilities and interests. The writing of reports on the patients is required. The therapist studies and analyzes the patients' reactions and responses, and describes the indications of progress or regression. Thus the practice of clear observation of human behavior, thoughts, and emotions is essential in this career.

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Composing and arranging

The fruit of the work of a *composer* is a piece of music. One may describe the creative process, the act of composing itself, as the bringing together of elements, complex parts, into a unified, balanced, and ordered arrangement. The process takes raw musical materials and extends it, elaborates on it, draws out its possibilities, and treats it with whatever skill and depth the composer has to offer. It takes into account the craft and skill of the composer, as well as the refinement of thought and feeling, and yet also the function of the music—its purpose in being written. The depth of the writing, the esthetic point of view of a composer, however, is ultimately the foundation from which he or she works.

The possibilites of combinations of instruments and voices is unlimited, as modern composers make use of the entire world's traditions. A composer may write in the classical tradition, or in jazz, or a fusion of the two, for example. There is also electronic music composed of synthesized or computerized sounds, possibly in combination with instruments. Composers create original musical forms or use circumscribed forms. They may write to extend or transcend limits (of form, of performance, etc.) or simply to fill a specific need or purpose. In "creating" musical ideas, a composer more accurately uncovers, discovers or refines them. The most mundane aspect of the work is to transcribe the music composed into musical notation. Yet, the precision and clarity needed for this activity is not to be underestimated.

Composers are needed for motion pictures as well as the concert hall and the stage. Related to the composer's work is that of the *arranger* who transcribes music for a musical group which was written in a different style or arrangement, and/or written for a different ensemble. For example, an arranger may adapt a piano score for a small quartet, may arrange a medley of songs for a singer, may score a vocal arrangement for a strictly instrumental group. The *orchestrator* will take already composed music and transcribe it for the orchestral instruments such as with the orchestration of the songs of a musical play.

Performing and teaching

The two careers of performing artist and teacher in the field of music stem from a common root. It is a matter of emphasis, direction, and (of course) ability and training, as to which career one chooses to follow. The activity of "teaching" is implicit in rehearsals, no less in the classroom than in the concert hall. As he or she works, the music teacher is always performing, both in concerts, and in class.

A musician in the field of performing arts may pursue any one of many occupations.

A *musician's* work is to study, practice, rehearse and then to perform music to entertain an audience. Usually, "musician" refers to someone who plays one of the hundreds of musical instruments in the world, but may include the *singer* whose musical instrument is the voice. Special skills may be required of musicians: the ability to read music quickly, and at sight; to improvise and/or compose, and to transpose music. Furthermore, *singers* may need still other special skills and talents such as acting or knowledge of foreign languages. Performing from memory is often necessary for all musicians, though more often for the singer.

Teaching

The teacher of music instructs and guides students so that they may grow with understanding and love of music. Teachers are called upon to demonstrate , perform, speak, lecture, research, and organize — among other activities.

The scope of the profession is very vast, extending from grade school music specialists to college and conservatory professors, from local music school teachers to international master teachers and professors of music education.

Especially in the field of music, it is the domain of the teacher to teach the art of listening. The student must know how to listen in order to learn how to practice an instrument or study a piece of music — in short, how to teach oneself. Here is another way the two professions of performer and teacher are connected.

The importance of the teacher, and of teaching itself, is very great. Music is sound. It is passed on from generation to generation as an aural tradition, all notation and books notwithstanding. Teaching, therefore, is at the very heart of the continuation of the musical life of any society.

Conducting

Another career in performance is that of the conductor. The conductor's special gift is that while leading a group of musicians (an orchestra, band, or chorus) in performance, he or she serves to transmute, relay, (thus conduct) the music from them to the audience. (Thus the importance of the audience needs to be recognized.) In the fulfilling of his duties, the conductor must be versatile. Beyond the understanding and ability needed by any good musician, the conductor must have special talents and skills in leadership and administration.

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